

The Orchestra.

A MONTHLY REVIEW:

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NEW SERIES.

No. 21.

LONDON, APRIL, 1876.

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The "Lady Goldsmid Scholarship," for female pianists between the ages of 14 and 21 years, will be competed for on Monday, April 10th, at ten o'clock.

The "Sir Sterndale Bennett Scholarship," for a male British-born subject, in any branch of music, between the ages of 14 and 21 years, will be competed for on Wednesday, April 12th, at ten o'clock. Preliminary literary examinations on Friday, April 7th, at ten o'clock.

The "Sir Francis Goldsmid Scholarship," for female pianists between the ages of 12 and 16 years, will also be competed for on April 12th, at two o'clock.

The "The Parepa-Rosa Scholarship," for female vocalists between the ages of 15 and 22 years, who have never been students at the Royal Academy of Music, will be competed for on Thursday, April 13th, at ten o'clock.

The "Professors' Scholarships," for the best violinist and the best player on any other orchestral instrument, between the ages of 14 and 21 years, of either sex, will also be competed for on Thursday, April 13th, at two o'clock.

Candidates for all the Scholarships must send in their names, with certificate of birth, and a recommendation from a subscriber, member, associate, or honorary member, on or before Monday, April 3rd, after which date no names can be received.

By order, JOHN GILL, Secretary.

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IMPORTUNATE COMPOSERS.

Music publishers may take comfort from the report of a case decided the other day at the Greenwich Police Court, when Thomas Renton, aged 30, was charged before Mr. Balguy with begging. The prisoner had been previously charged with a like offence, when he pleaded that he was a professional singer and author, and that in calling at different houses, he had done so for the purpose of seeking engagements to sing his own songs from his own music. The composer who calls at Houses at the West End commonly insists on his song being bought, published, and sung, and looks to the House to provide cash, publicity, and the vocalist. He often has a good list of a dozen or more songs with taking titles, and seldom departs till out of the lot he has "placed" "The Honeysuckle's Lament," or "Dearest Grandma, blithe and joysome," or "Light heels through the cascade twinkle;" and then only goes soon to return. Renton however had evidently selected the wrong quarter, for, when he was first taken before the magistrate, he was discharged with a caution not to continue such practices, as it was only a pretext for begging, and that if again charged he would be imprisoned. Two or three days after he was again apprehended, when a Mr. Reid attended and said that between 11 and 12 o'clock on a certain morning he saw Renton loitering about the locality in which he resided, eyeing different houses from top to bottom, and going into areas. He followed the prisoner, who had called at seven or eight houses, and who next called at the residence of witness's married daughter, where he rang the gate bell, which was answered by the servant, Renton putting his foot between the opening of the gate. Mr. Reid asked him what he was doing there, and ordered him away, on which Renton asserted that he had not committed any breach of the law. Not content with obstructing the closing of the gate, Renton still further put his foot in it by coming from a house where he received a sixpence; at other houses at which he called he had offered something in an envelope, which he asked the servants to take in for purchase. The constable who took the prisoner into custody said a lady who had given a sixpence, asked him not to take him, saying she did not think he was begging; and the constable who took the prisoner on the previous occasion said a gentleman at whose house the prisoner called, had given him a shilling owing to his deplorable condition. We hardly know who is the greater object of animadversion, the deplorable individual who needed a shilling or the gentleman who gave it. The prisoner it appears had some compunctious scruples about thrusting his songs on people who did not like them, for he denied that he had offered anything for sale, but he had called at the houses and sent in an envelope containing a card and a list of songs of his own composition, asking if the lady or gentleman of the house would like to hear any of them

sung. He was an educated man, who had been trained to a knowledge of music and singing, and had sung his songs on the stage. He had sung at houses in Peckham and Camberwell, receiving gratefully a sixpence, a shilling, a half-crown, or a half-sovereign, which his singing was worth, and contended that singing in the streets was not an offence. The magistrate, it appears, thought Renton might sing, but he must not ask permission. Mr. Balguy told the prisoner that there were many pretexts for begging, and he had adopted a mode of obtaining money by calling at houses and creating terror in female servants. There was no harm in singing by a good voice in front of houses, providing no objection was made to it by residents. Mr. Reid, in coming forward, had performed a public duty; the prisoner had been before cautioned against calling at houses, and his conduct in court showed him to be what he was charged with, and there would be a commitment to prison for one month. We are deeply sorry to add that Renton on being removed, declared it was an unjust sentence. Renton left the court for the jail no doubt a sadder and wiser—let us hope also, a better—man. We trust when he comes out of prison, he will no more create terror in female servants by asking permission to sing them a song for sixpence, but find some less eccentric way of attaining his purpose. In the interest of the music publishers we trust the Home Office may translate the Greenwich magistrate to Marlborough Street, so that when next M. le Compositeur calls with his portfolio, he may be at once handed over to the "law's myrmidons" for a month's retirement with exercise and change of air.

ART FOUNDATIONS.—II.

UNION.

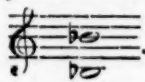
In the union that exists between external force and internal reception it must be remembered that this point refers solely to subjective impressions, and does not take into consideration any rebound, so to speak, arising from mental activity. Given, then, a single sound at its best, which means condensed harmony in its purest form, we may have next two sounds simultaneously sounding. The simplest form of this is an octave. Indeed, the simplest form is that found in Nature between the voice of man and woman, which doubtless was, in spite of history, the first discerned musical fact.

There is sufficient difference between two notes so placed, for the mind to perceive diversity, but there is so much stability and so much likeness that we cannot conceive anything more alike, which at the same time shows us difference; the sounds are fixed, firm, and immovable; they do not want to run nearer each other, neither do they want to run away from each other; in fact they stimulate in no degree the mind to reaction. An octave is therefore the type of perfect

balanced likeness, and produces pleasure with suspension of mental activity. The fifth is on the same principle of suspension of mental activity, two notes fixed, firm, and immovable; no attraction, no repulsion, yet creating an impression of perfect balanced difference. Science corroborates this, and tells us the octave is on the ratio of one to two, while the fifth is on the ratio of two to three, and we could not imagine more likeness than the first, nor more orderly balance in diversity than that found in the second. Now here it is not out of place to remark that Nature creates the greatest effects by the simplest laws, so that we are always to expect this economic principle, and are nearest finding the truth when we look for it. It is sometimes wondered at that undulated air should agree with arithmetical form, but the wonder would be that it should not, and to express wonder at it, is only a kind of back-handed way of saying "See how clever I am to find this out for you!"

All other intervals simultaneously sounded, come under one or the other of the two following laws: *First*, either they are attracted towards each other, or repelled from each other, by the construction of the air-waves themselves; just as of two bubbles, the greater one will absorb the lesser one when the latter enters within the circle of attraction possessed by the former, in which case the law is an objective one, and compulsory, and over which we have no control; or, *Secondly*, they are influenced by the relic of possessed impressions lingering in the mind and warping, twisting, or colouring the existing outside fact, in which case, being air-waves plus mind, the law is a subjective one, compulsory only in degree, because capable of being modified by (1) Attention, (2) by Will. Harmony is perpendicular or simultaneous sounds, melody is horizontal or successive sounds. It is not my intention to enter into questions of harmony, as it is not my business; my business is to form out and define a school of simple song, and only so far as affects melodic form will harmony be touched upon. And even in melody, so despised in modern time, there are subtle questions, which, if put to the best musician would not meet with ready answer; even fact relating to matter is not well known, still less a knowledge of the forces and passions that act on or in matter.

And now to turn to a scientific hypothesis. We know that those sounds that appear most sympathetic, either strengthening human affections in placid state or typical of them,—feelings undemonstrative so far as mental rebound affecting physical construction is concerned—

lie between (about) . The flush of anger

or the blush of shame may be strengthened in expression by sounds without this compass, but feelings that are capable of being retained and do not forcibly show themselves through the flesh, are best reinforced by association with sounds within this: it is the most

pathetic part of sound. Are we, then, set in a given pitch? Do the convolutions of our brain respond with best answer to certain sounds, as the fibres of Corti are alleged to do in the ear?

Dr. Wollaston, as long ago as the first decade of the present century, called attention to the fact that contracted muscle gives off sound (the *susurrus*). By inserting the tip of the finger into the ear and then bringing the muscles of the hand and arm into strong contraction, clenching the fist forcibly, the sound will be heard. The Rev. Dr. Haughton, of Dublin (a great authority), discovered that "singing in the head" as it is called (*tinnitus aurium*), is in unison with the *susurrus* only differing by several octaves in pitch. From several experiments, Dr. Haughton gauged the muscular sound as CCC, DDD: (32 to 36 vibrations a second) while the *tinnitus* he puts at one octave above treble C. The *tinnitus* he believes to be a sign of the rate at which nervous action takes place in the brain, and altogether independent of muscular or voluntary action of any kind; it is, in short, the vibrations of constituent molecules. Dr. Stokes put the *susurrus* at $85\frac{1}{2}$ vibrations per second, or D natural a little flattened (French Opera pitch). At the same time Dr. Haughton was making his observations in Dublin, Dr. Collongues was making observations and experiments in Paris, and without mutual intercourse, and by entirely different methods, the latter arrived at precisely similar conclusions as those arrived at by Dr. Haughton. Taking this into consideration, and considering the overcoming of the inertia by movement, are we wrong in coming to the conclusion that there is a deeper affinity between sound and us than we at present suspect, and that the mode of conveyance, the mechanical musical instrument, may partake of this, or at least be modified by it? But more: has the rise of pitch been caused alone by instrumentalists, or is it an unconscious attempt to meet our normal balance as it were? Here is matter for investigation: I do not pretend to enter it.

And now to support my objection to Helmholtz. It may be [true that the Bird's Cochlea, as a whole, is "less perfect" than that of Mammals, but that depends upon my accepting Helmholtz's view as a gauge of perfection. My notion is this: that which shows greatest power with least effort, with least material, and in smallest space, is most perfect. If my watch with one wheel less, will keep as good time as yours, mine producing the same effect with less means is the more "perfect" of the two. If the husband of my incubating thrush can hear sounds without the fibres of Corti, better than I can with them, his ear is the more perfect of the two.

Let us look at the thing from a naturalist's point of view. The external ear accumulates created sound and acts to the internal machinery just as a speaking trumpet acts to the outside listener; but with this difference, the former collects, the latter reinforces; the net gain being that in both cases impressions are more

vivid. Then that animal that can dispense with external ears, as in the case of birds, and yet can hear as far as mammals so aided, must, *ipso facto*, have better machinery inside. Any one who has been duck shooting by night, must have noted the subtle sense of hearing shown by these. Next, I think we shall find a general principle running throughout mammals respecting the form of the external ear. Those animals which have ears, speaking broadly, formed as a section of an egg, the narrow point leading to the internal ear, trust mainly to hearing, and hear farthest; as the form contracts and lessens at its point, so discernment is thrown on to other senses, until we get the cat species, with its section of cone for ear, relying on scent mainly as guide. Indeed, judging from comparison, one would suspect that cats have inferior hearing, for when near each other they make much greater noise than men—just as two deaf men would shout. Professor Helmholtz bases his objective theory of sound upon his instruments that multiply and divide, but his subjective theory seems to ignore all instruments that accumulate and concentrate, and which probably thereby answer the purpose of multiplication, and he rushes, as it were, to a conclusion from ineffective premisses.

In referring to the scientific aspect of the sensation of hearing, although this cannot be considered in any way complete, we have a useful and beneficent lesson in Art foundations. There is nothing wherein the public are so prompt in condemnation and so inexorable in judgment as what they call "singing out of tune," and which defect they immediately, and without one atom of self-distrust, attribute to having "No ear." Let me sternly assure them, professional or public, that they know absolutely nothing about it, and that if silence be impossible, at least charity in judgment is becoming. I know a very little and would fain know more if fate aids me, but thus much at least I know: If a boy, in trying to "finger out" a tune, play false notes, his parents look upon his trying as a sign of future strength, if a boy in trying to feel out by voice a tune (a far more subtle matter), sing false notes, his parents at once condemn him and look on his errors as sign of future weakness. People come to diametrically opposite conclusions from exactly similar premisses, which is illogical, if not unjust.

CHARLES LUNN.

HERR FERDINAND FREILIGRATH.

[From *The Athenæum*.]

With regret we see announced the death of Ferdinand Freiligrath. His earlier productions were noticed in the *Athenæum* as long ago as 1844, and he was for several years an occasional contributor to this journal. He was born at Detmold, June 17, 1810, and in his youthful time was connected with several commercial firms at Soest, Amsterdam, and Barmen. Strange to say, his fervid imagination found poetic materials in bills of lading, and he dreamed while writing invoices.

His earlier poems—first appearing in the "Musenalmanach" of his friends Schwab and Chamisso—were published apart in 1838, and had such success that the writer, forsaking commerce, devoted himself to literature. The popularity of his poems was partly won by their wealth of new imagery. The tropical ocean, the desert, lone haunts of lions and giraffes, scenes of negro life in Africa—these were his materials, sometimes handled with more care for strong, glowing colour than for refined sentiment. In his ballad of "The Negro Prince," the poet—describing a battle—spoke of

The desert's yellow soon dyed into red,

and, in another poem of the terrible class, he tells how a deceased negro-king goes to find repose in a land

Where every blade of grass and blossom glows
Dark-crimson with the blood of all his foes.

Such traits were justly condemned, and some unfair critics said Freiligrath's poems consisted of strong imagery and nothing more. But his better poems, with which his name will be linked in the future, include beautiful and pathetic stanzas, such as those to the "Picture Bible," and those addressed to "Emigrants" leaving their native land. In the former, rich Oriental scenery blends with tender recollections of childhood—such as the following:—

My mother, as she taught me, when questioning I came
Tells every picture's story, gives every place its name,
Fills with old songs and sayings my memory, all the while—
My father sits beside us, and listens with a smile.

One of the longer pieces tells how an exiled poet died among Red Indians in the Far West, and how they talked of him and said:—

He sleeps in peace—we kept his last request—
The breath in which his spirit was released
Was—"Warriors, lay me looking toward the East."

Soon after his marriage (1840), the poet received from the King of Prussia a small pension of about £50. Meanwhile, the friendship of Hoffmann von Fallersleben, the genial scholar, poet, and political agitator, had given a new tendency to the younger poet's mind, and his next series of poems—appearing as his "Confession of Faith,"—had partly a democratic character. The volume contained some true poetry, such as is found in the pathetic stanzas, of which the burden is "Rübezahl." Acting justly, in accordance with his political creed, the poet resigned his pension, and went on dreaming of "a good time coming," until the fiasco of 1848 took place. For him the result of that failure was exile, and presently he came to London, where, for some years after 1851, he was again connected with the commercial world. During that time, he made himself well acquainted with our literature, and displayed his genial skill in translations of French and English poetry. Some of his versions of Burns's songs are remarkably happy. In 1868, Freiligrath returned to his native land, and soon afterwards he went to live at Stuttgart. Among the poets and versifiers who made their voices heard in 1870-71, the highest place belonged to Freiligrath. Still we like to associate his name with quiet and genial poems, such as the one beginning with the following stanza.—

O lieb', so lang' du Lieben kannst,
O lieb', so lang, du Lieben magst;
Die Stunde kommt, die Stunde kommt,
Wo du an Gräbern stehst und klagst.

MR. BROWN'S "VOICE-ORGAN."

On the evening of March 11, Mr. Brown gave a lecture in the large hall of the Andersonian Institution, Glasgow, in which he gave an interesting explanation of the beauties and peculiarities of his newly-constructed harmonium. The instrument is thus described:—

Hitherto, though mathematicians have calculated the dry theories affecting musical sounds and their relations, there has been comparatively little sympathy between mathematics and music, and little or no aid has been given in improving the production of music by pure science. The instrument which Mr. Brown has invented is the result of true science, and yet is so remarkably successful in its practical results that no one can listen to music played upon it without feeling that there is something unusually pleasing in the effect. There are two peculiarities which distinguish the new harmonium from other keyed instruments—the intonation and the keyboard, and these are, to some extent, dependent on each other. The keyboard has, at first, a somewhat confusing appearance to one accustomed to the piano keyboard. But a little attention shows that the form of the keyboard is not only as symmetrical in appearance as that in common use, but is greatly more simple in practice. There are three rows of keys, which at first sight looks formidable, but the simplicity of the arrangement is at once apparent when it is found that the fingering in all keys is the same, so that when one has learned to play in the key of C he may as easily play in keys having any number of sharps or flats. As to the notes produced, the effect of the ordinary method of tuning, either by what is known as Smith's temperament, or to an even temperament, is to produce discordant effects that are only borne by sensitive ears, because they have been accustomed to them. No provision is made in the ordinary tuning for the differences of interval in the full tones and semitones in different parts of the scale, so that when a chord is played there is a jarring effect which interferes not only with the harmony, but with the character of each individual note. This is especially the case in harmoniums from the peculiar character of the notes produced by the reeds. In Mr. Brown's instrument all the notes are represented in perfect tune, and the effect on the harmony is something marvellous. After one has listened to the new instrument for a short time the effect of sounding a few chords on an ordinary harmonium (composed of similar reeds and tuned correctly to an even temperament) is most harsh and disagreeable. The effect of the sharp seventh in the minor scale (for which a special note is introduced) and in the dominant minor chord is peculiarly sweet and pleasing. A marked peculiarity in the ordinary harmonium is the drowning of the upper tones by the bass. In the new instrument, while the blending of the parts is more perfect and harmonious, the melody stands out clear and distinct, even when the bass is doubled by the playing continuously throughout of the octaves below. This arises from the fact that the upper notes of the chords being in perfect tune with the bass are not interfered with and weakened, but rather strengthened by the "upper tones" referred to by Helmholtz, which accompany the bass notes. Both as an instrument easy to learn and as one producing the finest music Mr. Brown's new harmonium

seems calculated to produce quite a revolution in instrumental music.

The audience were much pleased, and when in some of the illustrations given the new instrument was contrasted with one on the old construction, they were very decided in their admiration and preference for the former.

Mr. Brown's invention depends for its merit on the manner in which he has laid out his keyboard, which for convenience has been adapted in the present instance to the harmonium, but it is capable of adaptation to all kinds of instruments from the largest organ downwards. It is said this can be done at small cost, but we must confess to grave doubts on this part of the subject. It does not appear to us, that the method claims or attains more than comparative—not absolute—perfection of intonation. It would seem, however, in this respect to be almost on a par with Mr. Bosanquet's generalised keyboard, of which an account is given in Helmholtz's book. We may quote from this a foot-note which gives at once an idea of its complexity and its cost:—

"Mr. Bosanquet's harmonium of four and a half octaves with eighty-four vibrators to the octave, was built by Mr. T. A. Jennings of Pentonville Road, who had already built him an organ. Being an experimental instrument, the expense was increased by time occupied in designing, experimental actions, alterations, and additional windchests and the construction of a tuning machine, but the whole expense from first to last did not exceed £150. The keyboard itself was made direct from Mr. Bosanquet's drawings by Messrs. Henry Brooks and Co., pianoforte action makers. As only twelve patterns were required (for a single set of twelve Fifths repeated seven times), the cost was only £29 (included in the above £150), as against the £50 paid for Gen. T. Perronet Thompson's keyboard. There is no patent in the way, and the description in the text (which has been made very full for this purpose) might suffice for any English or foreign builder to complete an instrument. But the experience of Mr. Jennings would certainly facilitate the work and lighten the expense. He roughly estimates that he could make an harmonium on Mr. Bosanquet's plan, with the generalised keyboard, in an ordinary mahogany case, with four and a half octaves, and thirty-six digitals to the octave, for £52, with forty-eight for £70, with sixty for £90, with seventy-two for £108, and with eighty-four for £126, all expenses included. No musical lecture room should be considered complete without an instrument of at least forty-eight digitals to the octave, tuned in practically just intonation when it can be obtained at so low a price."

Music, as an Art, has not greatly developed for many years: the Great Masters hold their position, and their possible rivals are few. The Acousticians have found their opportunity, and are using it. Perhaps when they have shown the incorrectness of all that has been considered music, and swept away all our existing musical instruments, they may discover a properly tuned shell for Orpheus, or an euphonious set of pipes for Pan, and commencing *de novo* may establish a

universal harmony, and thus solve all questions, musical, social, and political, by a system of consonant vibrations. In the mean time we trust that they will wait till their construction is proved absolutely perfect and tolerably practical, before they doom to destruction what has served its turn so long and so well.

THE THREE STAGES OF OUR LADY OPERA SINGERS.

(By FREDERICK WIECK.)

Our Mezzo-Sopranos, who are *obliged* (because of the present high pitch and other reasons) to screw up their voices in the opera a third and perhaps even more, and in doing so make use of the modern forced manner of singing, undergo generally within the space of from one to three years—according as they possess a more or less firm, fresh, full, high voice, the following three stages:—

FIRST STAGE. By undertaking the too high, first youthful parts, or maybe even the un singing ones in the newest progress-operas, the still fresh, vigorous life gets, indeed, boldness, expertness, security in the high notes—and yet the gain is only in *appearance*.—The medium register gets pale, rather uncertain, and meaningless, the intonation changes, wastes breath and aspirates too much, the pronunciation gets more burdensome, and the sound begins to retreat into the throat;—the voice does not feel any longer comfortable in this region, the separation of the registers becomes audible, &c. At this point help is still possible, if the singer without delay withdraws from the opera and endeavours to regain and to restore the middle register by *gentle study*, and also under the careful supervision of a skilful and experienced teacher, the clear body of air, for the production of a correct head tone and—brings back the artificially and wantonly forced up voice with *great self-command into the natural correct position*. The last two lines—I do not deny it—are written for our artistic, highly admired Johanna Wagner, who with six operas *lying within the range of her voice* would conquer the world, while honest and sensible criticism must find fault with her.

SECOND STAGE. The high sounds become uneven, sometimes uncertain, begin to seek for the tone and to force it out, instead of drawing it out, require more exertion of strength—more breath; they are, indeed, still powerful and possibly more dexterous, but some tones already scream or miss, and the two highest ones now emit but rarely an easy and free sound, they have rather to be pinched, sought for and squeezed out.—Transition to a hollow, fabricated throat-tone. The body of air begins to flutter about in the mouth (from a too low intonation), or the singer comes upon the tones with too much consumption of breath (from a too high intonation)—the pronunciation gets worse, the tongue wishes to assist, and many an unseemly thing commences, although outward musical stage effects are still obtained, especially because of *improved dexterity*.—But now!—The middle register has already passed into a dull, veiled throat sound;—it is almost without pith and without body, and has no longer any colouring or energy, no sharp intonation, the pronunciation is indistinct and faulty, all expression has then vanished—there is no longer any connection with the head-voice, the broad vowels are no longer sufficient, neither is

pushing and aspirating any longer of assistance—short breath and helplessness are commencing—and this middle register is in fact as good as lost already. At this point a rescue is seldom possible, unless the singer is not yet out of her teens, is of a very strong constitution, and has possessed great vocal resources and excellent fundamental training, and is *willing and able* to rest for a year or two. Afterwards, perhaps, with *good, careful study, united with the sharpest observation*, many things may be restored, as, strange to say, it happened with *Jenny Lind*.—Now quick to the

THIRD STAGE. *Ruin!*—Increased dexterity, boldness, a *plomb*, passionate execution, skill in ornamental passages, stage-tricks can no longer mislead the expert, and now it is only in single notes in the high parts and in the lower parts, on which the singer throws all her energy, that she is able still to produce some kind of an opera effect.—The middle register is gone, the body of it has vanished, everything is hollow and spiritless—the coquettish *pp.* is without effect and disagreeable, the pronunciation lost—jarring and trembling set in when not wanted, and also in the high notes a most disagreeable crushed nasal tone. Here people say: “she might be a good singer, if she had a voice!”—Rest is no longer of any use here against these consequences of foolhardiness, thoughtlessness, and disobedience. A piece of rare good fortune it is if health is not undermined, and if the girl of twenty-three has still left a place of refuge to weep over her pitiful fate without care for subsistence, if she does not see herself forced to give singing-lessons, and even by that to accomplish horrifying things.—Let us leave this sad picture! I mean to surprise you ladies with a more pleasant one!

FOURTH STAGE. Accept of my sincerest congratulation on your betrothal! The marriage I hear is to be in a month? Will your Ladyship go to your landed estate or remain in town? “That depends entirely on my beloved, dearest, artistic husband. His presence will indemnify me everywhere for my artistic triumphs, which I have renounced because of my ardent love for him.” This, your Ladyship, is a magnanimous resolution!—and art of course remains always with you still!

PEDESTRIANISM.—Nursery rhymes have recorded how “the Duke of York with 40,000 men marched up a hill, and then marched down again,” and if our memory serves us rightly, the poet ad led that “when he was up he was up, and when he was down he was down, and when he was only half way up he was neither up nor down.” In more modern times the Duke of York has been eclipsed by the American walker, Weston, who has wholly given himself up to imitating the hands of a clock, by walking round and round an enclosed space, day after day and night after night, denying himself regular meals and regular sleep, for ends of less strategical value than the Duke of York’s march recorded above. When he has done all, what is it? He has violated the ordinary conditions of life with more or less impunity, and has put healthy walkers in general out of conceit with themselves, but he has not developed human powers. Development proper is that which best fits a man for all the functions of life. If this man is doing what no one else could be trained to do, he is a monstrosity, to be exhibited as such to a morbid crowd. If he is doing what other people might do, he may, like the frog in the fable, go too far for safety—and he has already gone too far for sense, for no man would want to walk hundreds of miles under a roof with a bed and a change of clothes always at hand, and meals of the most nutritious sort ready the moment he wished for a rest. There was once a weak-minded youth who sounded the chimes with the church clock for years, and when the clock was stopped for repairs he kept the quarters and hours perfectly for three days, till it was started again. It that a career to emulate or encourage?—*Pictorial World*.

THE PHILHARMONIC SOCIETY.

The first concert of this famous Society was held at St. James's Hall, on March 23, under the direction of Mr. G. W. Cusins. The arrangements for the year were indicated at length in our last, the first concert gave good augury for the general success of the season of 1876. We annex the program:—

| PART I. | | | |
|---|-----------------------------|--|--|
| Overture, "The Isles of Fingal" | Mendelssohn. | | |
| Recited Aria, "Non paventar" ("Il Flauto Magico").. .. | Mozart. | | |
| | Mdlle. Ida Corani. | | |
| Aria Di Chiesa, "Pietà Signore" | Stradella. | | |
| | Signor Pollione Ronzi. | | |
| Concerto for pianoforte in G, No. 4 | Beethoven. | | |
| | Pianoforte, Mdme. Schumann. | | |
| PART II. | | | |
| Symphony in C | Schumann. | | |
| Solos for (a) "Notturmo," F sharp minor .. | Chopin. | | |
| pianoforte (b) "Zur Guitarre," Impromptu .. | F. Hiller. | | |
| | Pianoforte, Mdme. Schumann. | | |
| Lieder (a) "My darling was so fair" ("In a distant Land") | Taubert. | | |
| (b) "Lullaby" | Brahms. | | |
| | Mdlle. Ida Corani. | | |
| Overture, "Euryanthe" | Weber. | | |

Mendelssohn's charming overture—originally written in 1830, as recording his impressions of a visit to the Hebrides, but entirely remodelled two years later—was capitably played: it is equally beautiful whether viewed as program music, or leaving the listener to form his own idea of the composer's intention, or to content himself simply with the artistic arrangement of sweet sounds. Mdme. Corani's exceptional compass enabled her to "do" Mozart's "Bravura," and her excellent method and taste ensured worthy rendering; she was well received. In the following rather dull piece Signor Ronzi won applause for his singing rather than for the work. The reception of Mdme. Schumann was most enthusiastic: it is almost superfluous to say that her playing in the concerto left nothing to be desired. The applause was as great at the end of the piece as on her first appearance. The now well-known symphony of Schumann may be relied on as establishing his claim to recognition among the greatest orchestral composers. It was written in the early part of 1846, played at a Gewandhaus concert in November of the same year, conducted by Mendelssohn; and first produced in England at the Philharmonic concerts in 1864. In the analytical program Professor Macfarren carefully indicates the salient points of the work, and at the close of his notice makes the following observations, which we heartily endorse and commend to the special attention of all writers of "analyses," not excepting the Professor himself:—

It would be easy to make a story following the composer's course of thought through all its changes, from the first dreamy announcement of the trumpet theme to its final glorious declaration; nay, it is difficult to refrain from such an indulgence of the fancy, and it is impossible to suppose that the artist had not some such secret framework for his design; but the listener will be better helped by being left to the suggestion of the music than by any speculations of mine as to its meaning, and the musician will best be honoured by being left to tell his own tale in his own unspoken language. The above bald and most incomplete index is intended to mark only the leading features of the work, in the belief that the lesser beauties may be the more clearly perceived for the distinction given to those chief resting places for the attention.

Mr. Cusins and his band did their best, and their

efforts were appreciated as they deserved. Mdme. Corani pleased in the two little *Lieder*, which were in a strong contrast to her air in the first part as could be imagined. A similar remark might be made ament the two pianoforte *morceaux* of Mdme. Schumann: but her superb playing invested them with peculiar interest. The execution of the "Euryanthe" overture needs no remark beyond simple approval. Altogether the performance was exceedingly satisfactory; and this was evidently the opinion of the numerous, appreciative, and critical audience.

ROYAL ACADEMY OF MUSIC.

A "students' orchestral concert" was given at St. James's Hall on the evening of March 18, when the following selection was performed:

| | | | |
|---|--------------------|--|--|
| Overture in C minor (MS.), "Tithonus" .. | Oliveria Prescott. | | |
| | (student.) | | |
| Concerto (first movement), in D minor; piano-forte, Mr. Morton | Rubinstein. | | |
| Aria, "Pietà, Signore," Miss A. Butterworth .. | Stradella. | | |
| Concerto, in E flat (first movement); piano-forte, Miss Thurgood | Beethoven. | | |
| "Belshazzar" (second part): solos by Miss Kate Brand, Miss Barkley, Mr. Seligmann, and Mr. Gordon Gooch | Handel, | | |
| Concerto, in F minor (first movement): piano-forte, Miss Borton | W. S. Bennett. | | |
| Romance in G: violin, Miss Gabrielle Vaillant | Beethoven. | | |
| Concert Allegro, in D minor, Op. 134: piano-forte, Mr. Matthay | Schumann. | | |
| Aria, "Nasee al Bosco," Mr. Eugene Boutenopp | Handel. | | |
| Aria, "Hear ye, Israel," Miss Jessie Jones.. | "Elijah." | | |
| Chorus, "Be not afraid" | Mendelssohn. | | |

The Royal Academy of Music fully maintains its long-established reputation for the training of skilful pianists, while it has in addition recently earned special recognition for a successful cultivation of vocal art such as did not always distinguish it. The study of orchestral instruments—in combined and in solo use—has long been pursued with special success at the Academy, which has formed some eminent violinists, among the chief of whom may be named the late Mr. Henry Blagrove. The reputation of the institution in this respect is likewise well maintained, as was proved in the instances specified in the above program. The specimen of original composition, too, with which the concert opened, gave favourable evidence of successful studies in that department; and the occasion altogether served to show that the institution is fulfilling its purpose of musical education in a thoroughly efficient and worthy manner. A capital orchestra was assembled—chiefly consisting of past and present pupils, together with a sufficient chorus—also mostly composed of students; the performances being ably conducted by Mr. Walter Macfarren. Another concert is to take place on April 8.

THE NATIONAL TRAINING SCHOOL FOR MUSIC.—A meeting of the City Committee of the National Training School for Music was held, under the presidency of the Lord Mayor, at the Mansion House, on Mar. 27. It was stated that the school at South Kensington would be definitely opened for scholars on the 27th April. It was determined to apply for the use of Gresham College for the examination of the pupils to represent the City scholarships, and the names of a number of professors were mentioned as examiners, but the election of the latter was deferred until the next meeting of the committee.

SACRED HARMONIC SOCIETY.

Handel's "Samson" was given on March 10, when Sir Michael Costa reappeared for the first time after his recent severe illness, and was received with a most enthusiastic welcome on taking his place at the conductor's desk. "Samson" was composed in 1741, and is the seventh on the list of Handel's English oratorios; it contains some of his finest choral writing, and in the reference to the calamity of blindness seems to foreshadow the deprivation which the composer himself afterwards suffered. The oratorio was performed with the accompaniments supplied some years ago by Sir M. Costa, expressly for the Sacred Harmonic Society. Among the choruses, we may mention the execution of "O first created beam," "Then shall they know," "Then round about the starry throne," "Fixed in his everlasting seat," and "Let their celestial concerts." The soprano was Mdme. Edith Wynne, the contralto Mdme. Patey. To Mr. Fabrini was allotted the tenor solos, and Mr. Lewis Thomas and Mr. George Fox were the basses. Mr. Willing occupied his usual post at the organ. With respect to the band and chorus, they were all the better for the return of their chief, proving at once the existence of their strict discipline, and its advantage or rather necessity. The soloists did not rise beyond their usual average: bad weather and the manner in which these artists are hurried from place to place may account for some shortcomings.

The next concert takes place on March 31, with Haydn's "Seasons," it being the 144th anniversary of the birth of the composer.

CRYSTAL PALACE.

The "Antigone" of Sophocles was given on March 7, with the same cast as before at the Crystal Palace. Miss Geneviève Ward personated the heroine. The music by Mendelssohn illustrative of the text was perfectly rendered; the chorus, under the direction of Mr. W. Gadsby, were quite up to the mark.

The concert on 4th March had the following program:—

| | |
|---|------------------------|
| Overture, "Son and Stranger" | Mendelssohn. |
| Concerto in D, for violin (Herr Joachim) | Beethoven. |
| Cavatina, "Und ob die wolke sie verhülle" ("Der Freischütz") | Weber. |
| | Mdme. Wilhelmine Gips. |
| Symphony in C | Schubert. |
| (Originally written as a duet for the pianoforte (Op. 140), and arranged for full orchestra by Herr Joachim.) | |
| Solos for Violin (Herr Joachim) | Bach. |
| Overture, "Siege of Corinth" | Rossini. |

Schubert's duet sonata for pianoforte was written in 1824, whilst the composer was at the seat of the Esterhazy family at Zselés, in Hungary. The "symphony" is scored for the usual instruments by Herr Joachim, with fine taste, and without affectation. The violin concerto and solo (a Gavotte and a Sarabande of Bach) were played to perfection. The overture to Mendelssohn's opera, and Rossini's "Siege of Corinth," were well played, though the public were tired at the finish. Mdme. Wilhelmine Gips sang the cavatina from "Der Freischütz," also songs by Bach and Eckert; Mr. George E. Fox gave a song from "The Lily of Killarney," and Schubert's "Erl-King," but the audience were cool to the vocalists.

On March 11 there was the following program:—

| | |
|---|----------------------------|
| Overture, "Olympia" | Spontini. |
| Air, "Refrain thy voice" ("The Light of the World") | Sullivan. |
| | Mr. Vernon Rigby. |
| Concerto for Pianoforte and Orchestra, in B flat minor (Op. 23) | Tschaikowsky. |
| | Mr. Dannreuther. |
| Recit. and Air, "The Good Shepherd" | John F. Barnett. |
| | Mdme. Lemmens-Sherrington. |
| Symphony No. 8, in F | Beethoven. |
| Song, "It may be thou art fairer" | Roeckel. |
| | Mr. Vernon Rigby. |
| Song, "Orpheus with his lute" | Crowther-Alwyn. |
| | Mdme. Lemmens-Sherrington. |
| Overture, "Paradise and the Peri" | W. S. Bennett. |

The novelty was the concerto by a great Russian composer, who is stated to be a native of the Ural district, and aged 35. He has composed several overtures, three symphonies, two quartets, two operas, and many pianoforte pieces. The pianoforte concerto consists of the usual three movements; an Introduction; an allegro, in B flat minor; an andante, in D flat; and a Finale in B flat minor and major. The concerto is a fine work and full of interest: its themes are tuneful, and well developed, with frequent modulations, and the orchestration is brilliant. Mr. Dannreuther played the pianoforte part with his usual skill and taste, and won an enthusiastic recall. Beethoven's eighth Symphony and the two overtures were capitally played. Mdme. Sherrington was much applauded for her share in the vocal music.

At the concert of March 18 the performance commenced with Mozart's overture to "Le Nozze di Figaro." It was unfortunate for Herr Joachim that his violin concerto was placed between the "Le Nozze" overture and Schubert's highly poetic symphonic work. Herr Joachim has rewritten and condensed his Hungarian concerto, so that it is now perfectly matured. The extraordinary skill brought to bear upon its interpretation by the composer makes the concerto acceptable in the concert-room; in the hands of less gifted executants it would not excite much attention or praise. The performance of Schubert's symphony in B minor by the band was admirable, and the ballet music and "Wedding March" from Herr Rubinstein's opera "Feramors" were played in a manner which left no room for fault-finding. The vocalists were Mdme. Frielander, who gave *Lieder* by Schubert and Schumann, and Miss A. Butterworth, who was recalled for one of Hiller's sacred songs.

On March 23, Mr. Charles Wyndham's first series of performances for 1876 at the Crystal Palace came to a close when Colman's "Jealous Wife" was represented to a good house. Mrs. Hermann Vezin gave an effective rendering of the difficult part of the suspicious wife. The henpecked husband was Mr. Rignold, who carried the audience with him through the varied course. Mr. Charles Wyndham was Lord Trinket; Major Oakley, Mr. W. Granby; Miss Eastlake and Miss M. Daly Harriet and Lady Freeloze. The performance was well received. A new series of plays has commenced, to include two or three novelties, including "The Merry Wives of Windsor," with Sullivan's music, and Gilbert's "Pygmalion and Galatea;" "Twelfth Night," the "Comedy of Errors," "Still Waters Run Deep," the "Honeymoon," &c., are among the repetitions. Mr. Phelps will appear in some of these; the other artists are Messrs. Granby, Maclean, Harcourt,

Rignold, Standing, Mathison, Atkins, Vernon, Brough, Paulton, and Wyndham; Mesdames Stirling, Ward, Buftou, Eastlake, Cross, Price, Sanger, Carlisle, &c.

Last Saturday's program, March 25, was as follows:—

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|---|----------------|
| Overture, ("Euterpe") | C. E. Horsley. |
| Song, "The night shades gather" ("Euterpe").. | C. E. Horsley. |
| Miss A. Butterworth. | |
| Recit and Air, "Lord, in youth's eager years" | |
| ("Gideon") | C. E. Horsley. |
| Mr. E. Lloyd. | |
| The Choral Symphony | Beethoven. |
| Song, "Quaggire" ("Freischütz") | Weber. |
| Sig. Foli. | |
| Aria, "Non so piu cosa son" ("Nozze di Figaro") | Mozart. |
| M ^{de} . Levier. | |
| Overture, "William Tell" | Rossini. |

Beethoven's symphony forms the climax of the entire series of nine, all of which have been given in regular order during the season's Crystal Palace Concerts. As in previous performances here, nothing could be finer than the rendering by the orchestra, of the grandeur of the opening "Allegro," the fire and spirit of the "Scherzo," and the tender grace of the "Adagio." In the finale, the choral portions were given by the Crystal Palace Choir, and the solos were effectively sung by M^{de}. Levier, Miss A. Butterworth, Mr. E. Lloyd, and Signor Foli. The overture which opened the concert is one of the many clever productions of an Englishman who died at New York but the other day, from whose early promise great results were anticipated. The song from "Euterpe," and the air from "Gideon," were respectively well rendered by Miss A. Butterworth and Mr. E. Lloyd; Signor Foli and M^{de}. Levier acquitted themselves in excellent style. The overture to Rossini's "Tell" formed a brilliant climax to the concert.

The twentieth series of Saturday Concerts is now nearly completed, only four more remaining to be given, including the supplemental concert, for the benefit of Mr. A. Manns, on April 22nd.

ALEXANDRA PALACE.

The concert on March 4 included a concerto for voice, pianoforte, and orchestra by Niels Gade, who wrote it for a Gewandhaus concert some thirty years ago. The music is good, and the vocal soli and choruses are melodious and pleasing. It was well performed, but seemed hardly appreciated by the audience. Beethoven's Choral Fantasia—the pianoforte by M^{de}. Viard Louis, again elicited little attention or approbation. Haydn's Symphony in D seemed to please better, and a new overture "From Sorrow to Joy," by Mr. C. Bannister, was much applauded. The vocalists were Miss Home, Miss Arnim, Mr. V. Rigby, and Mr. Wadmore.

The concert on March 11 included a pianoforte concerto by Mr. W. H. Holmes, the principal part capitally played by the composer. The music is delightfully fresh, the orchestral parts being distinguished by grace and method. Mr. Holmes was warmly applauded. There was some good and popular vocal music, by a very successful debutante, Miss Blanche Lucas, M^{de}. Patey, and Mr. Shakespeare. An instrumental selection with solos from "Lucia di Lammermoor," was much applauded, as was a lively composition by Mr. Weist

Hill, "To Paris and Back," which concluded the concert.

The postponement of the St. Patrick's Day Celebration from the Friday to Saturday had the advantage of doing honour at the same time to the festival of a lady saint, known in Ireland as "Sheela's Day." This is the peculiar festival of Irish women, and upon its "keeping up" they pride themselves. The celebration committee and the managers of the Alexandra Palace produced a very enjoyable program. There must have been over 30,000 persons present, many of whom arrived in organised bodies, accompanied by bands and banners. Tickets were supplied by the railway companies and the directors of the Palace at reduced rates. During the journey the bands played Irish airs, and national songs were sung. The stewards wore green sashes, or were decorated with green and gold badges, and even cornets and drumsticks were ornamented with green ribbons. The bands of the Ninth Kent Artillery and the 1st Middlesex Engineers played during the day selections of Irish music. An organ performance of Irish music was given at twelve o'clock, a second performance at two o'clock, and a third at seven; Mr. Frederic Archer was enthusiastically applauded. A hurling match took place at three o'clock. Hurling is played with bent sticks, or "hurlies," which are used to drive a ball to the goal. A dancing contest followed, and jigs, reels, and hornpipes, were danced to the strains of fiddles and pipes. The most interesting contest of the day was one between Irish pipers. All the competitors were well stricken in years, and two of them were blind; but they handled their "chanters" with a vigour which has not been surpassed by any musicians recorded in history, with the solitary exception of "the piper who played before Moses," and their efforts were rewarded with enthusiastic applause. At four o'clock Boucicault's "Colleen Bawn" was played in the theatre, and loudly applauded, and at five a procession took place, of a somewhat imposing character. Later in the evening the band and chorus of the Palace, under the direction of Mr. Weist Hill, played overtures, fantasias, &c., all intensely Irish in character, and Irish songs were sung by M^{de}. Zuliani, M^{de}. Clara Gates, the sisters Badia, Mr. E. Lloyd, and Mr. W. Morgan; and Mr. Stratford played a harp solo—all being enthusiastically applauded. Outside, the jaunting cars were largely patronised, and many who had not seen Ireland for years revived their remembrance of the "old land" by a sixpenny drive through the grounds. The people were good-humoured, sober, and well-conducted. In no instance did any person appear to be under the influence of drink, and there was no quarrelling. The Palace authorities may claim great credit for their "celebration."

The new series of dramatic performances commenced here on March 23 with "Still Waters Run Deep," in which Mrs. Stirling took the part of Mrs. Sternhold. She was well supported by Mr. Charles Harcourt as John Mildmay, and Miss C. Addison as Mrs. Mildmay. The Captain Hawkesley and Potter were Messrs. Kilpnek and Gresham.

On Saturday, March 25, there was a Rabbit and Cat Show; the animals are often supposed to be allied in their ultimate fate, where, according to Sam Weller, "it's the seasonin' as does it," and we may suppose there is some peculiar fitness in their combination for show purposes. We had the advantage of being taken

round by one of the judges, and therefore we can speak of the beauty of the Lop-eared Cats which measured 29½ inches across, with a width of 5·5, and of the extraordinary Tortoiseshell, Tabby, and Persian Rabbits, which reposed on velvet cushions, and fed on boiled horseflesh and milk. It needed no small effort to leave these attractions for the concert-room, though Beethoven's "Eroica" was the first piece in the program. This program we subjoin entire:—

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|---|-----------------|
| Symphony No. 3, "Eroica" (first time at these Concerts) | Beethoven. |
| Scena, "Far greater in his lowly state" ("La Reine de Saba") | Gounod. |
| Aria, "Then shall the righteous" ("Elijah") | Mendelssohn. |
| Concertstücke, F minor | Weber. |
| Cavatina, "Della vita nel sentiero" ("Il Bravo") | Mercadante. |
| Cantata for Soprano, Contralto, Solo, and Chorus, "The Consecration of the Banner" (first time) | J. F. H. Read. |
| Gavotte, "Mignon" | A. Thomas. |
| Aria, "Qui sdegnò" | Mozart. |
| Song, "Let me dream again" | A. Sullivan. |
| Song, "The Wandering Minstrel" | Mazzeni. |
| Song, "The Fisherman's Wife" | Berthold Tours. |
| Song, "Beauty Sleeps" | C. Braham. |
| Overture, "Le Philtre" | Auber. |

The symphony went very well; the funeral march and the scherzo, in particular, deserve commendation. After the symphony, the performance by Mdlle. Krebs of Weber's Concerto merits notice. A perfect ovation attended the young lady's appearance and departure; her playing was perfect; ease and finish, and the maximum of delicate expression were combined. Of Mr. Read's cantata, we do not think much, beyond the appearance of constant effort to produce an effect that was seldom or never gained. The sparkling Gavotte by A. Thomas was encored and repeated. The solo vocalists seemed out of sorts, but the audience were indulgent, and applauded whenever they had the opportunity. We don't know who is answerable for allotting that most lovely air of Mozart's—which requires such delicate and artistic rendering—to the rasping bass vocalists of the Palace Choir, but it told with the audience, and a verse was repeated in response to an enthusiastic encore. Mr. Weist Hill deserves great credit for the efficiency of the band: he has them well in hand, and considering how comparatively short a time they have been playing together, his success is great. Will he excuse our suggesting a little modification of the energy of his trombones? Twice in the course of the day did Mr. Frederic Archer preside at the large organ: each time giving a very respectable concert program of good music: we need not say how it was played.

We should have thought that the music selected throughout the day, both for the concert and the organ performances, was rather too classical for the crowds drawn by the attractions of the Show. It says much for their art-cultivation, that they seemed thoroughly to enjoy their musical fare, and exhibited none of the listlessness so common in West-end concert audiences.

MONDAY POPULAR CONCERTS.

The twenty-ninth concert of the season, on March 6, had the following program:—

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|---|--------------|
| Quartet, in G minor, pianoforte, violin, viola, and 'cello | Brahms. |
| Miss A. Zimmermann, MM. Joachim, Zerbini, and Piatti. | |
| Aria, "Zeffiretti lusinghieri" ("Idomeneo") | Mozart. |
| Mdlle. Ida Corani. | |
| Andante with Variations, in E flat (posthumous), for pianoforte alone | Mendelssohn. |
| Miss A. Zimmermann. | |
| Sarabande and Tambourine, for violin, with pianoforte accompaniment | Leclair. |
| Herr Joachim. | |
| Songs {" In a distant land" | Taubert. |
| " Cradle Song" | Brahms. |
| Mdlle. Ida Corani. | |
| Quartet, in E minor (Op. 45), No. 2, for two violins, viola, and 'cello | Spohr. |
| MM. Joachim, L. Ries, Zerbini, and Piatti. | |

The Princess of Wales and the Princess Christian were present. Herr Joachim in reply to his encore played a scherzo of Spohr, in D. Mdlle. Corani was encored in the "Cradle Song." Miss Zimmermann and the other artists played as usual; they need no higher commendation. Sir Julius Benedict conducted.

On Monday, March 13, the following selection was performed:—

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| Quartet, in F minor (Op. 95), two violins, viola, and 'cello | Beethoven. |
| Duet, "Giorno d'orrore" | Rossini. |
| Fantasia-sonata, in G major (Op. 78), pianoforte | Schubert. |
| Mr. Charles Hallé. | |
| Trio, in E flat (Op. 3), violin, viola, and 'cello | Beethoven. |
| Duets {" The Greeting" | Mendelssohn. |
| " Per valli, per boschi" | Blangini. |
| Sonata, in A major, pianoforte and violin | Mozart. |
| Mr. Hallé and Herr Joachim. | |

The trio and quartet of Beethoven were admirably rendered by Messrs. Joachim, Strauss, and Piatti in both, the quartet having in addition Mr. L. Ries as second violin. Mr. Charles Hallé's fine style and technique were specially successful in the piece by Schubert, and in the exquisite work of Mozart Herr Joachim was quite equal to himself. The Mdlles. Badia were greatly applauded for their duets.

Mdme. Schumann made her first appearance on Saturday, March 18, after two years' absence, and gave a superb reading of Beethoven's grand Sonata in A (Op. 101). The audience rose en masse to greet their old favourite.

The following was the program for March 20:—

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| Quartet in G major, Op. 17, No. 5, for two violins, viola, and 'cello | Haydn. |
| MM. Joachim, L. Ries, Zerbini, and Piatti. | |
| Song, "Maiden Thoughts" | Mendelssohn. |
| Mdme. Osgood. | |
| Prelude and Fugue in A minor (à la Tarantella), for pianoforte alone | Bach |
| Mdlle. Marie Krebs. | |
| Sonata for violoncello, with pianoforte accompaniment (first time at the Popular Concerts) | Geminiani. |
| Signor Piatti. | |
| Songs {" Thou art like unto a flower" | Rubinstein. |
| " Lullaby" | Brahms. |
| Sonata in A, Op. 47 (dedicated to Kreutzer), for pianoforte and violin | Beethoven. |
| Mdlle. Marie Krebs and Herr Joachim. | |

The novelty in this selection was the Sonata of Geminiani, an Italian composer who flourished from

the latter end of the seventeenth to the middle of the eighteenth century. A pupil of Alessandro Scarlatti in composition, and of Corelli in violin playing, Geminiani was a prolific composer; he resided for a long time in London, and died in Dublin in 1762, at the age of 96. The Sonata was magnificently played by Signor Piatti (with the addition of a pianoforte part by himself), and produced a marked impression. Signor Piatti was applauded to the echo. In Bach's Prelude and Fugue, Mdle. Krebs was encored; she gave a "Bourrée" of the same composer in response. This admirable pianist and Herr Joachim in the Kreutzer Sonata ensured a worthy performance. In the quartet Herr Joachim was joined by Messrs. L. Ries and Zerbini, and Signor Piatti. Mdme. Osgood was prevented singing by a severe cold, and was replaced by Miss Mary Davies, who was well received in each of her songs. Sir Julius Benedict accompanied.

On March 27, the following program was announced:—

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| Quintet, in G minor, for two violins, two violas, and 'cello. | Mozart. |
| Songs { "Lieblingsplätzchen" | Mendelssohn. |
| "Lotus Blume" | Schumann. |
| Mdle. Thekla Friedlander. | |
| Sonata, in C major, Op. 53 | Beethoven. |
| Mdme. Schumann. | |
| Prelude, Loure, Minuets, and Gavotte, in E major, for violin alone | Bach. |
| Herr Joachim. | |
| Songs { "Willst du dein Herz mir schenken" | Bach. |
| "Liebestreu" | Brahms. |
| Mdle. Thekla Friedlander. | |
| Quartet, in D minor, Op. 76, No. 2, for two violins, viola, and 'cello | Haydn. |

MR. LESLIE'S CONCERTS.

The second concert of the season (an "extra" one) took place on March 4—a sacred selection—"Gems from the Oratorios"—being the title of the special entertainment. The arrangement of the program was occasionally odd; and the execution generally unsatisfactory (with one or two notable exceptions). The audience however were pleased, and applauded almost every piece. As we receive no admissions for these concerts, we depend for our notice on outside sources.

The third concert of Mr. Henry Leslie's choir (another "extra" one), included Mendelssohn's "Antigone" music—given with good effect by a large chorus of male voices and an excellent orchestra. The hymns to Eros and to Bacchus were both encored. The text was well delivered by Mrs. Stirling. The second part was miscellaneous: Beethoven's violin concerto, and Bach's fugue in G minor, played by Herr Joachim, the "Vintage song," from Mendelssohn's "Loreley," songs by Miss Gips, and Mr. Leslie's Bridal March, &c., being the chief items.

The second of the subscription concerts took place at St. James's Hall on March 24. The program consisting chiefly of pieces before given at these concerts. Samuel Wesley's motet, "Exultate Deo," was given for the first time with good effect, as were several part-songs. Mr. Sims Reeves sang Handel's "Deeper and deeper still," and Mr. F. Clay's song, "The Reaper and the Flowers. Other solos were given by Mdle. Ida Corani, Miss Bolingbroke, and Signor Federici. Mdme. Varley-Liebe played a violin solo.

THE SEA-WIND'S SONG.

"Say, Wind, that farest o'er the deep
Say whither is thy flight,
O seekest thou repose and sleep
Sweet sleep and calm delight?"
So sang the Cliff, that stern and strong
Kept watch o'er leagues of sea,
And echoed came the Sea-wind's song:
"I come to thee."

"I cannot give thee, O Sea-wind,
Joys of the changing sea."
Then said the Sea-wind: "I shall find
My rest and peace with thee."
The ripples kiss the gray Cliff's feet,
The gray Cliff gleams above;
Lo! all is hushed in silence sweet,
And this is Love.

Exeter College, Oxford.

GORDON CAMPBELL.

TITIENS IN AMERICA.

Mdle. Titiens seems to have hit exactly the American taste. In Boston, especially, she made a great impression; witness the following from the *Boston Evening Transcript*:—

"The first grand Italian opera of the season arrived in the midst of the first real snowstorm, an arrangement which added the last touch to the *éclat* with which Boston receives Mdle. Titiens as lyric Queen. The whirling flakes in the gaslight, the heaped-up sidewalks, the crowding hackslighs ploughing through the drifted streets, gave the traditional and festive aspect of the winter season to the town for the first time since the season came in. But the out-of-doors bustle and snowspectacle in honour of the occasion were but the merest hint of the scene within the theatre. The great auditorium presented a sight that recalled the gala nights of opera, that seem somehow always to belong to the 'palmey days' of something past and gone—the parquet fringed with crowds glad of standing room even, and the balconies one above another likewise filled as far as eye could reach, the stage boxes overflowing each with a gay or distinguished group, and the floor brilliantly set off with much full evening dress. Mdle. Therese Titiens made her first appearance here last fall in concert, and was subsequently heard also in oratorio. In both concert and oratorio she displayed so great a dramatic expression as to cause a lively desire on all hands to see her in opera. *Norma*, in particular, is a rôle in which Mdle. Titiens was said to find scope for her best powers, and the performance of last evening had, therefore, been looked forward to with the highest anticipations. Praise could no further go than to state the simple truth, that great as the expectations were, they were more than realised. The traces of wear which critical people seemed to enjoy seeking out in Mdle. Titiens' magnificent voice in concert, and her occasional lapses in the control of it, were, in the action and movement of the opera, all swept aside as the trivialities they are, compared with the grand results attained. The attention could not but be absorbed, and the feelings enthralled by the splendid display of artistic methods made by the great cantatrice. Her voice, indeed, is still wonderfully rich, broad, melodious, and sympathetic, and fit to keep the admiration of the opera house, but so great is her dramatic power that the acting shares this admiration almost equally with the singing. The combined effect of such qualities blended in a great effort is to produce emotion on the part of the audience that can only be expressed in shouts; and outbursts of *bravas* from floor to gallery were of frequent occurrence during the performance of last evening. The house, which was finely representative of the opera-going public, seemed to give itself up unreservedly to enjoyment of the old Bellini school of opera, which for us stands for true Italian opera. With Mdle. Titiens in the title rôle, the old masterpiece retains all its dignity as a noble and symmetrical work of art. Her 'grand' style, and

faultless facility in execution restore to the well-worn airs their original force and intrinsic beauty."

The *Boston Post* contains the following apropos of the same artist:—

"After the lapse of a day and a night in which to talk over the remembrance of Mdle. Titiens in opera, the public returned in zest to the enjoyment of the reality. It is evidence of the growth of the appetite for this entertainment under the influence of a long season of deprivation that the Boston Theatre was again thronged with an audience so large as to bring delight to the managerial heart, and so enthusiastic as to reward the singers in equally abundant if less substantial measure. The popularity of the opera of "*Trovatore*" which has continued from the early days, and is apparently as great as ever, may have contributed in some degree to crowd the auditorium and fill the lobbies; but the fact remains that the second night has proved the success of Mdle. Titiens in opera here to be not that of 'esteem' or curiosity, but of real permanence. Mdle. Titiens appeared last evening to have recovered in some measure from the hoarseness which was so evident on Monday, and sang with superb effect throughout. It is needless to specify in this familiar opera the scenes in which her talent appeared to the greatest advantage. The scope which it allowed her dramatic powers gave opportunities which were well employed. Rapturous applause and calls before the curtain, with demands for repetition which at times seemed almost too exacting, were the rule. Signor Brignoli, whose long absence from Boston has not obliterated the very agreeable memory of his exquisite voice, was as warmly received as Mdle. Titiens herself, meeting with a remarkably enthusiastic reception. He is the same as ever, his voice retaining that wonderful sweetness for which it is noted, and his action being as utterly devoid of all approach to the dramatic as it has ever been."

NECROLOGY.

The death is announced, in New York, of Mr. Charles Edward Horsley, on the 2nd March. The deceased gentleman was the son of Mr. William Horsley, an excellent musician and theorist, and the composer of some of our most beautiful glees, many years organist of the Female Orphan Asylum. The son distinguished himself greatly both as a performer and composer; and many of his works, including oratorios, have been performed in public. Mr. C. E. Horsley died in his fifty-fifth year.

One of the few English musicians who has made a reputation abroad—Mr. Alfred Holmes—died early in March in Paris. He was the author of the symphony-cantata, "*Jeanne d'Arc*," performed last season at the Crystal Palace, and to be given at the May fetes at Orleans in honour of *La Pucelle*. An opera by him, "*Inez de Castro*," was accepted by Mr. Mapleson for the New Opera House. The columns of the *Menestrel* contain a glowing but just eulogium of the departed gentleman.

Death has removed from our midst the eminent artist M. Paque. M. Paque was born at Brussels in 1825, and at an early age carried off a prize in the Conservatoire. He afterwards went to Paris, and took the violoncello solos in the Musard concerts. After a short visit to Spain he came to England, and at once secured a high place in the profession. He had been a member of the bands of both operas, of Her Majesty's Private Band, &c., &c. He died on March 2, at 118, Great Portland Street.

For the following notice we are indebted to the *Athenaeum* of March 11:—Signor Puzzi, one of the few surviving artists connected with the days of Taylor, Gould, Waters, Chambers, and Ebers at the King's Theatre (Italian Opera-house in the Haymarket), is no

more. He first came to this country in 1818, with two lady vocalists, who sang duets, accompanied by him, with rare perfection. He was soon engaged as solo horn at the King's Theatre, and was in the band of which Spagnoletti was first violin and conductor with the bow. There are now only living of this orchestra Mr. George Anderson, formerly master of the Queen's private band, Professor Ella, and Mr. Oury of Norwich. Puzzi for years had almost the monopoly of the nobility's private concerts. He was agent for Ebers in making engagements, and imported Mdle. Toso (Mdme. Puzzi), described by him "belle comme un ange, jeune, de 19 ans, élève du Conservatoire de Milan;" but he made a mistake in a vowel of the name; he was sent to Italy to engage Mdle. Tosi, a famed prima donna, and he brought over Mdle. Toso—*en revanche* he married the latter. The late Earl of Lonsdale bequeathed to Puzzi a substantial legacy, and this, with the teaching of Mdme. Puzzi, left him with a good provision, which he enjoyed to an advanced age, stated to be ninety, or, what is certain, he was past eighty-five. Puzzi's phrasing of *cantabile* on the horn can never be forgotten; he was a good musician with liberal tendencies. He was the director of the Lyceum *opera-buffa* when it was started by the late Mr. John Mitchell, with Benedict as conductor.

A MUSICAL BEE.

It was to be expected that the "Bee" craze would extend to music, and we have just received the program of a Musical Bee to be held at the Assembly Rooms, St. John's Wood, on April 10, with Mr. Brinley Richards as President, and Mr. Stroud L. Cocks as Hon. Secretary. Prizes will be given, 1:—For the best reader of pianoforte music at sight; (competition limited to three amateur Ladies under twenty-one years of age.) 2:—For the four competitors who will be able to name the greatest number of sources from which the subjects that will be played on the piano are extracted. The examples will be taken from the works of Handel, Beethoven, Mozart, Mendelssohn, Chopin, Schubert, and Sterndale Bennett; (the competition is limited to twelve amateurs.) 3:—For the best singer at sight; (competition limited to three amateurs.) 4:—For the four amateurs who will give the greatest number of satisfactory *visá voce* replies to certain questions on musical subjects; (the competition is limited to twelve amateurs.) 5:—For the best amateur quartet singers at sight. Music will be provided; (competition limited to two amateur parties.) 6:—For the two best singers at sight, of three amateur youths, under sixteen years of age. 7:—For the two best performers of pianoforte solos of their own selection, with or without music selected from the works of Handel, Mendelssohn, Chopin, or Sterndale Bennett; five minutes allotted to each performer; (competition limited to three amateur ladies under twenty-one years of age.) 8:—The "Ear-test Competition."—A note being struck on the pianoforte, sing the major and minor third, fifth, minor and major seventh. Name a note when struck on the pianoforte; (competition limited to twelve amateurs.) There is much more credit to be gained in a Musical than in a Spelling Bee, and we heartily wish the projectors success, and a triumph over all the difficulties anticipated and unforeseen which may lie in their path.

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NOTICES TO CORRESPONDENTS.

. ERRATUM.—In Mr. Bishop's letter in our last, the reference to the *Musical Times* should have had the date "1867," not "1875."

K.B.A.—The gentleman is still living in retirement: in good health but feeble of course from his age.

The Orchestra.

A MONTHLY REVIEW:

MUSICAL, DRAMATIC, AND LITERARY.

. It is particularly requested that ALL communications be addressed to the Orchestra Office, Newton-street, High Holborn, W.C. Inconvenience and delay are frequently caused through letters being addressed elsewhere.

LONDON, APRIL, 1876.

THE LATE DR. GAUNTLETT.

A subscription has been opened for a testimonial to the late Dr. Gauntlett, particulars of which, with the names of the committee, will be found in our advertising columns. We cannot but think that a low ground has been taken in the appeal. Dr. Gauntlett was a worker all his life: he did much for church psalmody: and he reformed and all but created the music of dissenting bodies as it at present exists. The benefit he conferred on these is worthy of more recognition than it has yet

received; and this recognition can take no better form than a gift to the family—not on account of their necessities—if such unhappily exist), but in acknowledgment of the late Doctor's work. His presence so long with the Islington Chapel congregation had a marvellous effect on the music of that and similar bodies, and it is to be hoped that the Nonconformists may understand their duty and do it.

THE ROYAL ALBERT HALL.

The Royal Albert Hall is still in very sad case, with a poor prospect in the future, and the reality of poverty inflicting present torture on its anxious committee. They appear, however, to have used this poverty successfully in gaining exemption from the poor-rates, with which they were threatened; and if they could only carry out the policy of being relieved from all current liabilities, we might hope that the building at least would be preserved. We are proud of our Albert Hall, and proud of its big organ; proud of the gatherings which have taken place therein, and proud of the facilities it gives for still greater and more brilliant gatherings. And we ought to be proud of its founders, and of the generous souls who contributed their thousand pounds for a thousand years' occupation of an empty box to hear and see—nothing. Whether we ought to be more proud of those fortunate freeholders who wish to contribute a little more, or of those who resolutely decline to do so, we hardly know; but we should be really and justly proud of the man who will point out a way of escape from the dilemma in which the Managers of the building are involved.

It appears pretty certain that no amount of musical attraction will induce even the gratuitous attendance of an audience sufficient to fill the building: and the building must be filled with those who pay highly, to enable an *impresario* even to realize his expenses. The prestige of Royal Patronage avails little: a Royal Duke fiddles there, a Royal Prince and Mason was installed there, and Her Most Gracious Majesty "inaugurated" the building and drew the last full audience the Hall has had, to a wretched concert given but the other day. But even Majesty itself would not always secure a crowded house, if it were available for so unworthy a purpose. What, then, is to be done? Is the building to become a ruin, or is it to be pulled down for its materials and site? Utilization in its present form seems almost impossible. Can no one in the interest of South Kensington Art suggest a use for an edifice "so admirably adapted for all its uses?" A closer connexion was some time ago suggested between the Hall and the Memorial, and this would have ensured the preservation of both, and saved the latter from the periodical scrubbing which are necessary to the facial expression and general tidiness of the Memorial statuary; but it is not easy to put the Memorial inside the Hall, nor to move the Hall to its new site, though only just over the way.

No other Art destination for the building seems to occur to any one.

But giving up Art, it may be turned to useful account in settling a vexed question about the neighbouring cavalry barracks. Let the Horse Guards be housed in the Royal Albert Hall: plenty of accommodation, good light and air, room for carbine practice, and ample space for the manœuvring of "troops." The soldiers would annoy nobody: they need never leave the building till wanted "for the protection of London."

Another use occurs to us to which the Hall might be put. The Baronial edifice erected by a public benefactor and millionaire in the neighbourhood, is not yet completed. Libraries, and conservatories, and picture-galleries, and billiard-rooms, &c., &c., are provided already on a scale which puts to shame English Royalty. But the Baron has not gone in for the two crazes of the day—an Aquarium and a Rink. Sell him the Hall, and let him connect it with his palace by a subway or an aerial bridge, and adapt it to his notions with his usual taste and disregard of expense. We shall not then entirely lose our Royal Albert Hall, for the building will be preserved, and even a portion of its name may remain under the powerful ægis of Albert Grant. And the Coles and the committee will be relieved from their dilemma.

THEATRICAL FIRE RISKS.

No one is ever surprised when a theatre is burnt down: it almost seems a perfectly natural incident, a necessity for the reinvigoration of the dramatic phoenix. Up to the present time these fires have not led to any great loss of life: can we calculate on similar immunity for the future? or are we to expect a series of catastrophes which will make up in horror for the absence of sensation in former conflagrations. Captain Shaw, of the London Fire Brigade, has addressed to theatrical managers some remarks which deserve most careful attention. It being impossible entirely to isolate theatres from shops and houses, or to construct their interiors upon sound and satisfactory principles, what can be done, as matters are, to lessen the dangers from fire? Captain Shaw rightly insists that all the external street approaches to a theatre should be kept free and unobstructed. On the first night of a new play, when theatre, author, and actors are exceptionally fortunate in the favour of the public, the press around the doors, whether of pit or stalls, may be very flattering as a mark of esteem, but would be highly inconvenient in the event of any necessity arising for a sudden clearance of the house. Captain Shaw condemns the practice of placing extra chairs in the passage-ways of the stalls or dress-circle; and would evidently enforce the edict against this practice issued a short time ago from the Lord Chamberlain's Office, but which seems to have had but little effect, and is disregarded. Every year an inspection of theatres is

made by a qualified person, and a report furnished to the Licensor of Plays; and in consequence of this inspection the particular order was drawn up. It is the duty of the Lord Chamberlain not only to receive reports on the state of London theatres, but to see that the regulations based upon these reports are carried out.

Whatever the precautions taken there will always be in our theatres a great risk of accident from fire. Among dangers which cannot be entirely avoided Captain Shaw enumerates the quick shifting of scenery in the immediate vicinity of powerful gas-lights, the rapid manipulation of gas, oil, lime, and other lights for scenic effect, and the occasional use of explosives in the midst of quantities of dry wood, hanging draperies, and cordage moved by every draught of air. The Captain recommends that means should be taken to prevent the undue accumulation of heat in any one spot; that stage properties and stage drapery should be frequently washed in alum water, which would all but render them incombustible; and that wherever possible carpentering on a large scale should not be done inside the theatre; and that the storage of large quantities of lumber should be avoided. He also advocates the presence of properly trained firemen, not of mere "supers" in disguise. "Are," he asks, "these people really firemen; that is, persons trained and intimate in the business of extinguishing fires, or merely scene-shifters or other subordinate assistants clothed in a costume resembling a fireman's uniform? If the latter, it is obvious that in the event of any real danger they would be, if possible, worse than useless, and the question then remains is, how is the presence of the former to be ensured?" The duties of firemen at theatres are most arduous, and call for special qualities and training; and the Captain thinks that every one so engaged at a theatre should pass a certain time in the Fire Brigade.

Captain Shaw principally devotes his suggestions to direct danger from fire; but this involves a small portion of the risk to life, which is always greatest from panic. A false alarm may often produce as sad results as a real conflagration; and crush and suffocation in a confined passage will kill as effectually as the "devouring element." And it is not sufficient to provide ample means of egress unless these are known and obvious. A dozen doors of exit are of little use if a mob will rush *en masse* to one. The reflection occurs to every visitor who threads the long passages and narrow stairways which give access to many of our smaller theatres, What would happen here in case of an alarm of fire? This feeling is often a damper on an evening's enjoyment, and in some cases prevents a repetition of the visit. In their own interest—we do not say they care little for that of the public—the managers of theatres would do well to apprise their visitors that in the event of fire, or alarm, there were sufficient means of egress; and to specify always on the bills or programs the course to be taken by occupants of each

part of the house. At first such a notice might startle, but it would commend itself to all; and, by this, with ordinary precaution and the presence of half-a-dozen trained attendants who might act as guides if necessary, the danger from panic whether through real danger or false alarm would be provided against. As regards fire itself—it commonly happens that it is left to burn itself out: its treatment on outbreak admits of technical and expert treatment, in which the trained firemen of the theatre could be instructed by Captain Shaw and his officers. We write in the interest of play-goers: that they may enjoy an evening without the haunting thought that a nervous, or mischievous, or criminal individual may in a moment change their scene of enjoyment into one of confusion, destruction, and death.

NOTES.

Mr. Willert Beale announces that at the Fourth Series of National Music Meetings, Manchester, 1876, the following gentlemen will form the Council of Musicians:—Rev. Sir F. A. G. Ouseley, Bart., Professor Macfarren, Herbert S. Oakeley, Sir R. P. Stewart, John Hullah, Dr. Wyld, Sir Julius Benedict, Sir George Elvey, Sir John Goss, Sig. Ardit, Joseph Barnby, J. F. Barnett, Francesco Berger, Dr. Bridge, William Carter, Hamilton Clarke, W. G. Cousins, Wilhelm Ganz, J. L. Hatton, E. J. Hopkins, Fred Bowen Jewson, F. Lablache, Edward Land, Henry Leslie, J. E. Mallandaine, G. Manwell, George Osborn, Owain Alaw, Joseph Proudman, Alberto Randegger, Brinley Richards, Carl Rosa, C. K. Salaman, Sig. Schira, Henry Smart, C. Santley, Dr. Stainer, Dr. Steggall, C. E. Stephens, G. Tamplini, John Thomas, Henry Toole, L. C. Venables, and Dr. Verrinder. At these meetings, choral societies, church and chapel choirs, glee, madrigal, and part-song vocalists, military and brass bands, soprano, contralto, tenor, and bass solo singers, are invited to compete in public for prizes offered for the best rendering of high class music previously selected for performance. The prizes are awarded by judges elected by the competitors by ballot from a council including the most eminent musicians. The knowledge of the works of the best composers acquired in preparing for the competitions together with the spirit of emulation aroused among competitors resulting from its plan and purpose, have recommended the movement embodied in the National Music Meetings to all who take an interest in the progress of the art of music in this country. It is intended that a series of National Music Meetings shall be held annually in some one of the large provincial centres. Prize winners at these meetings in the provinces will be required to enter to compete in London when called upon to do so, their travelling expenses being paid. The competitive performances, to take place hereafter in the metropolis, will thus become a final and crucial test of excellence, and afford an opportunity of ascertaining the relative condition of executive music in London and the provinces.

The Abbate Franz Liszt recently offered to take part in a concert in the Redoutensaal, Pesth, for the benefit of the victims of the inundations. The *Musical World* publishes his letter to the Hungarian Minister of Public Instruction:

"SIR,—Though loth to abuse the extraordinary partiality manifested towards me by the public of Buda-Pesth, I take the liberty of offering the co-operation of my two hands at the concert soon to be given for the benefit of the sufferers by the inundations, provided your Excellency thinks that the said hands can be of any use. In the year 1838, when I returned for the first time to Vienna, I gave there my first concert for the benefit of the sufferers from the Pesth inundations of that period. It will be a comfort

to me if I can close my over-long career as a virtuoso, by now performing a similar duty. I remain, to the grave, Hungary's true and grateful son.

"Your Excellency's most obedient,
"Buda-Pesth, March, 1876."
"FRANZ LISZT."

We are glad to know that the Norwich Festival of last year did not result in an actual loss. A meeting of the General Committee and guarantors was held on March 22 at the Shirehall, Norwich, for the purpose of receiving a report on the financial results of the festival. The accounts presented showed that the amount derived from the sale of concert and oratorio tickets was £3572, including sundry amounts derived from donations (£83), sale of books of the performances, ball tickets (£148), &c.; the gross receipts of the festival were £4042. The disbursements, including £106 paid to the conductor (Sir Julius Benedict), £1316 to the principal vocal performers, £4825 to the band, £434 to the chorus singers, £348 for fitting of the hall, £213 for printing, advertising, and stationery, £127 for hall expenses, and sundry other items, amounted to £3919, leaving a balance of £123. This balance was, however, liable to reduction for a few sundry small claims remaining unsettled. The Committee did not recommend that the balance of £123 should be divided among the local charities, but that it should be carried forward to assist in defraying the expenses attendant on preparations for the next festival. The Committee stated incidentally that two of the local charities had received donations of twenty guineas each through the liberality of Mdlle. Albani. The Committee paid a tribute to the memory of Mr. F. J. Blake, deceased, who for many years acted as treasurer of the festival, and stated that Mr. P. E. Hansell had been appointed treasurer, *pro tem*. Votes of thanks were passed to various persons concerned in the late festival, and we are happy to say that it was resolved that the festival should be held in the ordinary course in the autumn of 1878.

From a long statement by Mr. J. S. Hudson, the secretary of the Printers' Corporation, in the columns of the *Athenaeum*, we extract the following particulars concerning the "Franklin Press," which is to be exhibited at the Centennial Exhibition at Philadelphia:—"Dr. Benjamin Franklin, in 1725-26, worked as a journeyman printer in the office of Mr. Watts, and the press at which he there worked came into the possession of Messrs. Cox and Wymann, and afterwards of Messrs. Harrild and Sons, the printers' brokers of Farrington street. Messrs. Harrild ultimately arranged with Mr. Murray, of New York, that the press should be forwarded to Philadelphia, and that a sum of money, by way of acknowledgment, should be handed over to the Printers' Pension Corporation for the purpose of founding a pension under the title of "The Franklin Pension." With this understanding the press was forwarded, but the money was never paid, and the Americans, though gladly accepting the press on the proposed terms, have failed after a period of thirty-five years, to fulfil their share of the conditions. There is no doubt of the press's authenticity, for in 1768, when Franklin again visited London, he recognised the press as the one he had worked at more than forty years before, and this fact was engraven on a plate affixed to the front of the press."

We should think that Americans will not suffer this national reproach to exist; for the press is almost as interesting a relic as Franklin's celebrated suit of black velvet, which was so intimately associated with the revolt and the triumph of the rebellious colonies.

A correspondent of the *Times* has discovered that in the case of the Albert Memorial, Music has obtained too much recognition, as compared with Poetry.

"Musicians form no insignificant proportion of the celebrities represented on the Memorial. The poets and musicians are grouped together on the south front podium. They consist of 39 personages, of whom 28 are musicians and 11 poets. The natural inference to be drawn from this classification appears to me to be this—that the number of eminent musicians whom the world has

produced exceeds that of the poets in the proportion of rather more than 2½ to 1; or, to put the case more concisely, that the world is more indebted to the art of music than of poetry. I doubt if the verdict of mankind would bear out this inference, and least so when applied to our own country, which in no age has been distinguished for its production of musicians of the highest class. Yet on the Albert Memorial place is given to only three English poets: Chaucer, Shakespeare, and Milton, in juxtaposition with seven (?) musicians: Tallis, Gibbons, Lawes, Purcell, Arne and Bishop; as if these names were more worthy of a national monument on the score of pre-eminence than those of Spenser, Dryden, Pope, Gray, Goldsmith, Burns, Byron, Shelley, Scott, Wordsworth, Coleridge, Campbell, to say nothing of such dramatists as 'O rare Ben Jonson,' Otway, and others of that school."

But it seems to us that an opposite conclusion may be drawn from the premises. The designer may have thought that Music and Poetry deserved equal representation, and that it would take 28 musicians to balance 11 poets. We certainly think that Chaucer, Shakespeare and Milton are not to outweighed by any six or seven English musicians.

The *Rock* falls foul of Dr. Parker of the big chapel by the Holborn Viaduct, in the following terms:—Dr. Parker whose love of religious liberalism led him to seek the co-operation of various Church of England clergymen as preachers at the City Temple, has with his deacons, recently declined to allow the meetings of a choral society, originally established in connection with the City Temple, to be continued in the schoolroom, because members of other Christian congregations have been allowed to join it. Inconsistencies of this kind are hardly likely to help on Dr. Parker's pet scheme." It is difficult to believe that Dr. Parker can be less liberal than the *Rock*.

The preamble of a new statute requiring candidates for the Degree of Bachelor of Music to have passed an examination guaranteeing a certain amount of previous literary culture was accepted in the Oxford Congregation on the 7th inst., with only five dissentient voices. The statute provides that candidates shall pass an examination in English, mathematics, Latin, and in one modern language, French, German, or Italian. Those, however, who have passed the Elementary University Examination, called Responsions (which, among other things, requires some knowledge of Greek), or have obtained a certificate from the Oxford and Cambridge Schools Examination Board, will be exempt from the operation of the new statute. A wish was expressed by one of the speakers in Congregation that some conditions of residence should be enforced, even if the Degree of Bachelor of Music could not be entirely assimilated in this and other requirements to the ordinary degree of Bachelor of Arts. The majority, however, seemed to think this too startling and important a change for immediate adoption. Improvement must be gradual, and the first step is the demand of evidence of some general culture before admission to a degree given for knowledge in music alone. The Professor of Music, Sir Frederick Ouseley, has signified his general approval of the proposed new statute.

ENGLISH MANNERS IN THE FRENCH DRAMA

A Correspondent of the *Daily News* writes thus from Paris:—"A piece called '*Lord Harrington*,' which has been for some time talked about by literary men, has just been produced at the Théâtre Cluny. It is written by M. Crisafulli, and attracted unusual attention from the Anglo-American colony in Paris by reason of its English title. It would be perhaps presumptuous for an Englishman to judge of a play containing the opinions of a French author of Monsieur Crisafulli's celebrity on the manners and customs of Great Britain; and it is therefore better to pass over those minor details of fact and character which differ from the con-

clusions formed by average Britons respecting themselves and their belongings. M. Crisafulli may have arrived at a more accurate estimate of us than we have formed of ourselves, although an English peer is not usually called 'Sir Evans.' For the rest M. Crisafulli's piece is described as 'une comédie dramatique,' of which the scene is laid in the great world of France. The pith of the play consists in the rivalry of a father and son, who are unknown to each other, for the affections of the same lady; and the complications end in a manner at once happy and emotional. After a long and painful struggle with his feelings, the father, Sir Evans (Lord Harrington), with whom he is about to fight a duel, is his own offspring, makes him an apology, and resigns his betrothed. The son, however, when also informed of this circumstance, refuses to acknowledge his father, notwithstanding the remorse and generosity of the latter, but prefers to retain his British peerage and nationality. Still the young man gives his father some hope of eventual forgiveness and recognition when the curtain falls. The Marquis de Montsoran, an old beau, who is the real father of Sir Evans, was well played by Paul Deshayes, who is rapidly growing in public favour, and the part of Lady Harrington was really beautifully interpreted by Mlle. Periga. If the play of M. Crisafulli leaves something to be desired by a sensitive or over patriotic Englishman M. Crisafulli can very fairly answer that it may be quite as well that we should sometimes see ourselves as others see us, and that we shall certainly benefit by so doing."

THE ROYAL SOCIETY OF MUSICIANS.

This institution, which enjoys the patronage of the Queen, the Prince of Wales, and the Dukes of Edinburgh and Cambridge, was established in the year 1788, and incorporated half a century afterwards by George the Third, its benevolent object being to support and maintain aged and indigent musicians, their widows and orphans. It was founded through the humane endeavours of some artists to alleviate the distress of the children of a brother musician, whom they accidentally recognised in the London streets. Several of the brightest stars of the musical world were enrolled as members, and Handel testified his interest in it by bequeathing £1000 to its funds on his death. That great good has been effected by its operations may be judged by the fact that during the past season no less than £3000 has been spent, and that at the present time it is supporting sixteen members, forty-two widows, and twenty children.

The 138th anniversary festival was celebrated last evening at Willis's Rooms, under the presidency of the Earl of Shrewsbury and Talbot. There were about two hundred gentlemen present, and amongst them were Professor Macfarren, Mr. Arthur S. Sullivan, Mr. J. Hullah, Mr. Henry Broadwood, Dr. Potter, Mr. J. B. Monckton, Rev. Dr. Cox, Sir T. T. Bernard, Mr. Charles Bowen, Mr. W. G. Cousins, Mr. C. J. Freahe, Signor Randegger, Mr. Meadows White, Mr. W. Chappell, Signor Bevnigani, Mr. C. L. Gruneisen, Mr. D. Godfrey, Mr. H. Baumer, Mr. C. S. Jekyll, Mr. W. H. Cummings, Mr. J. Coward, Mr. C. Coote, Mr. A. Austin, Mr. Mott, and Mr. Stanley Lucas, secretary.

After dinner a numerous gathering of ladies were ad-

mitted, and during the intervals between the toasts some first-class vocal music was rendered in excellent style by Miss Adela Vernon, Miss Mary Davies, Miss Enriquez, and Mr. Henry Guy, Mr. C. E. Stephens presiding at the pianoforte. The concerted pieces were admirably sung by the London Vocal Union, including Mr. J. Hodges, Mr. C. Beckett, Her Majesty's Chapel Royal; Mr. J. Stillard, Mr. W. A. Trost, Mr. A. Kenningham, Mr. J. Thornton, Mr. F. Walker, Mr. R. De Lacy, Mr. F. H. Horseroft, and Mr. T. Kempton, St. Paul's Cathedral. Special features in the program were pianoforte solos by Miss Agnes Zimmermann, and a clarinet fantasia by Mr. Lazarus—performances which it is needless to say elicited the warmest manifestations of approval. Mr. Goodchild officiated as toastmaster.

The loyal and patriotic toasts were proposed in characteristic fashion by the noble chairman, and Colonel Burdett returned thanks on behalf of the "Army, Navy, and the Auxiliary Forces," the gallant gentleman maintaining that a finer body of officers never existed than during the prevalence of the abused purchase system. The toast of "The Church" was appropriately responded to by the Rev. Dr. Cox, who spoke of the importance which music was now assuming in religious services.

In proposing the toast of the evening, "Prosperity to the Royal Society of Musicians of Great Britain," Lord Shrewsbury said there were many aspects in which the institution was to be looked at. His associations with music afforded him the most intense pleasure, but there was an awkward side of nature, and he happened to know how many toils and anxieties were connected with the life of artists. They were sometimes afflicted with ill-health, and not infrequently fulfilled their engagements for the sake of their families, knowing all the time that their arduous exertions were driving them to the grave. Such men and women ought to be assisted, although in saying that he was aware that no class of people possessed feelings of greater susceptibility. It was a scandal to say that the nation was not fond of music, and he was thankful that the art possessed so large a share in the affections of the population, because nothing had a greater tendency to refine man and lighten up his nature.

The toast was drunk with the customary honours, and Mr. Charles Bowen, honorary counsel to the Society, afterwards, in happy terms, proposed the health of the chairman, which was received with enthusiasm, and briefly acknowledged.

Professor Macfarren, who was loudly applauded, proposed "Patrons of Music," and in doing so said that although his charge of music at Cambridge University was an important one, it had not so many historical associations as his position at the Royal Academy of Music, which institution had the fostering of the musical powers of the land. It was gratifying to feel that art patronage did not involve the same servility now as formerly.

The subscription list, amounting to nearly £930, having been read, other toasts brought the interesting proceedings to a close.

ANOTHER "PEOPLE'S PALACE."

A company has been formed for the construction of a building, the "Victoria and Albert Palace," on a site at Battersca Park, intended to combine a museum with

an aquarium, and other sources of entertainment. Baths of sea-water are to be brought up by steamer fresh every morning, and it seems the intention of the promoters to provide a cheap place of resort; as by arrangement with the steamboat companies, passengers are to be conveyed from many of the piers on the Thames to the Palace and back again for sixpence, including admission. The site suggested is the one originally selected by the late Prince Consort for the Great Exhibition of 1851, and the new building will be constructed largely of glass and iron. Captain Pelly is chairman of the company, and Mr. J. Orrell Lever, who is connected with the steamboat companies, takes great interest in the new undertaking. It has been found that, as a matter-of-fact, the people will not go out of their way to the British and Kensington Museums, and it is hoped to combine instruction with recreation at Battersea. With a view to obtaining support, the association gave a dinner at the Ship Hotel, Greenwich, on Saturday, March 25. The Duke of Teck had been invited to the chair, but through his inability to be present, the president was Captain Pelly. The company included several Members of Parliament, and other influential gentlemen. A letter was read from the Duke of Teck regretting his inability to be present, and expressing the interest he felt in the undertaking. Mr. Roebuck spoke of the project they had assembled to support; of the magnificent structure on the bank of the Thames near Battersea Park, specially adapted for the recreation and instruction of the people; and of the advantage of being able to obtain a fresh-water bath for twopence and a sea-water bath for sixpence, from which both poor and rich might derive great benefit. The company had got all the money they wanted, and now only asked for moral support. Many other speeches were made, and selections of music were given at intervals by a vocal party under the direction of Mr. Montem Smith. It is hoped that the building may be opened on the 1st of May next year.

ROYAL ALBERT HALL.

Mr. William Carter gave a performance of the "Messiah" on Ash Wednesday, which was very well attended. Mr. E. Lloyd took the place of Mr. Sims Reeves, who had been announced.

On March 4 the Royal Albert Hall Amateur Orchestral Society gave a concert in aid of the London Hospital, Whitechapel, the institution to which the Queen paid a visit. The performance was creditable to the amateurs.

St. Patrick's Day was celebrated at the Royal Albert Hall with "An Irish Festival," with the aid of a military band (1st Life Guards), Mr. Bending at the organ; Mr. T. Harper, trumpet; Mr. Lazarus, clarinet; Mmes. E. Wynne, Patey, Warwick, and Julian; Messrs. Vernon Rigby, A. L. Fryer, E. Lloyd, and Patey; Mr. W. Carter's Choir, &c.

On Thursday March 23, there was a performance of Handel's "Israel in Egypt" by the Royal Albert Hall Choral Society under the direction of Mr. Barnby. The vocalists were Mme. Edith Wynne, Mme. Patey, Mr. E. Lloyd, and an army of basses for the duet, "The Lord is a man of war." Artistic London not being able to furnish two principal basses, the drowning of Pharaoh and his horsemen was entrusted to the chorus. Mr. Willing presided at the organ.

THE ROYAL ITALIAN OPERA.

In his prospectus for 1876, Mr. Gye has shown that he will give greater prominence than hitherto to Grand Opera by bringing out Rossini's *chef d'œuvre*, "*Guillaume Tell*," on the opening night. In the course of the season Wagner's "*Tannhäuser*" is to be produced, and Mdlle. Emma Albani is announced to appear as *Elizabeth*. Rossini's opera, "*Mosè in Egitto*," is also promised, with Mdlle. Bianchi in the chief character. Mr. Gye has also arranged for the first production in this country of Verdi's "*Aida*," a work which seems destined to mark an era in the culture by Italian composers of the musical dramatic art. Verdi's new style will have a fair field in Covent Garden. "*Aida*" will have the advantage of being supported by the inimitable Mdlle. Adelina Patti. Donizetti's opera, "*L'Elisir d'Amore*," will introduce Mdlle. Zarè Thalberg in a new character, *Adina*. The engagement of Mdlle. Marimon will bring the most perfect art to bear upon the works in which French artists excel, and the fresh voice of Mdlle. Smeroschi, and the grand dramatic style of Mdlle. d'Angeri will give importance to the performances of many time-honoured operas. Mdlle. Scalehi's engagement also is very satisfactory. The names of nine tenors appear in the prospectus. Signor Nicolini is to resume his position, with M. Capoul, Signor Marino, Signor Bolis, Signor Carpi, Signor Paventi, and Signor De Sanctis, as well as two debutants, of whom report speaks highly. The baritones and basses are Signori Graziani, Maurel, Cotogni, Bagagiolo, Ciampi, and Tagliafico. The secession of M. Faure is to be lamented, for his loss is not easily to be replaced.

The entire company will include Mmes. Adelina Patti, Emma Albani, Marimon, D'Angeri, Zarè Thalberg, Bianchi, Smeroschi, Saar, Corsi, Dell'Anese, Cottino, Pezzotta-Capponi, Scalchi, and Ghiotti; Signori Nicolini, Capoul, Carpi, Bolis, Pavani, De Sanctis, Bettini, Piazza, Sabater, Rossi, Manfredi, Marino, Bagagiolo, Capponi, Ciampi, Scholari, Fallar, Ragner, and Tagliafico. To the above are to be added the debutantes, Mdlle. Rosavalle, Emma Abbott, Proch, and Eva de Synnerber; Signori Medica, Conti, Monti, Tamagno, and Gayarre. The conductors will be as before, Signor Vianesi and Signor Bevigiani. Mr. Carrodus has been re-engaged as principal violin, and Mr. Betjemann will again lead the ballet music. The organist will again be Mr. J. Pittman, and the stage manager, M. Desplaces. In the ballet Mdlle. Bertha has been engaged as *premiere danseuse*.

The thirtieth season of the Royal Italian Opera commenced last Tuesday evening with a performance of Rossini's "*Guillaume Tell*," and Covent Garden Theatre was crowded with the supporters of Mr. Gye and the aristocratic admirers of Italian Opera. For an opening performance before Easter the opera was exacting, for "*Guillaume Tell*," required the presence of some of his best artists to ensure an adequate rendering. The Director of the Royal Italian Opera, however, was able to announce the arrival of M. Maurel, Signor Bagagiolo, and Mdlle. Bianchi, and their appearance respectively in the characters of Tell, Arnold, Walter, and Mathilde.

There was no lack of the interest which always attends the opening night. The *coup d'ail* presented when the company appeared before the footlights to sing the National Anthem and the audience rose *en masse* was of the usual kind, though the Lenten season somewhat dulled the brilliancy of the effect. The conductor, Signor Vianesi, on taking his place in the orchestra, and the principal artists, as they made their *ventrees*, were warmly applauded. The overture was capitally played, and the last movement was encored and repeated.

The choruses in "*Guillaume Tell*" are most magnificent in their effect when adequately rendered. The great chorus "*Giuriani, giuriani*," terminating with the "*All' armi*," in the meeting of the cantons, was splendidly given, and the others all went well. The aria "*Selva opaca*," which Mathilde sings whilst awaiting Arnoldo, was sung by Mdlle. Bianchi with great power and feeling, and the audience applauded enthusiastically. The part of *Arnoldo* was sustained by Signor Marini, whose fine voice and style carried him well through, although he was suffering from hoarseness. His celebrated trio, with *Tell* and *Walter*, made the usual impression. If the part of *Tell* could not be filled by M. Faure, we know no more efficient substitute than M. Maurel among our rising baritones. His singing and acting throughout the opera were rewarded with general approval. As *Walter* Signor Bagagiolo left nothing to be desired; he was in excellent voice. *Jemmy* and *Edmige* were admirably impersonated by Mdlle. Cottino and Mdlle. Ghiotti. The music allotted to *Un Pescatore* was well sung by Signor Sabater, and Sigg. Tagliafico, Rossi, and Ragner, well sustained the characters of *Gessler*, *Melchthal*, and *Leutoldo*.

The opera was concluded at the end of the third act, it being impossible for Signor Marini to get on further on account of his severe cold.

CONCERTS.

Mr. Wilhem Coenen commenced his annual series of chamber concerts on March 16 in St. George's Hall. The first part of the program comprised a trio in F by M. St. Saens for pianoforte, violin, and 'cello, and a quartet by Brahms for piano, violin, viola, and 'cello, given for the first time in England, and Mr. Coenen and his coadjutors, Messrs. Wiener, Zerbini, and Daubert, were rewarded with well-deserved applause. In the second part Mr. Coenen played solos from Liszt and Rubinstein. Schubert's quartet in G minor was admirably executed by Messrs. Wiener, Amor, Zerbini, and Daubert. Miss Gips sang effectively songs by Schumann and Schubert.

The last but two of Mr. John Boosey's ballad concerts took place on March 22. The vocalists were Mmes. Edith Wynne, Patey, Edna Hall, Miss Coyte Turner, and the Mdlles. Badia; Mr. Sims Reeves, Mr. Edward Lloyd, Mr. Maybrick, and Signor Foli. A new song, by Mr. Howell, "*'Twas not a dream*," sung by Signor Foli was much applauded. Mr. Sims Reeves sang "*The Reaper and the Flowers*" (a new song by Mr. F. Clay), and Balfé's "*When other lips*." Herr Theodor Frantzen played a polonaise by Chopin and a "*Valse de concert*" by Wieniawski; and glees

and part-songs were given by the London Vocal Union.

The Brixton Choral Society, under the direction of Mr. W. Lemare, performed Sir F. A. G. Ouseley's oratorio, "*Hagar*," originally produced at the Hereford Three-Choir Festival, on the 20th March. The solo singers were Miss Laura Clement, Miss Joyce Maas, Mr. H. Taylor, and Mr. Thurley Beale. Mr. J. G. Boardman was the organist, and Miss A. Perrett was harpist. The band and chorus were efficient, and the performance was very creditable to the Society and its conductor.

Signor Mattei gave a *soirée musicale* at the residence of Mdme. Lazard, in Westbourne Terrace, on Mar. 27, when he interpreted, with the assistance of Signor Risegari and Signor Pezze, Mendelssohn's Trio in C minor, Op. 66, in masterly style, and also gave a brilliant rendering of Chopin's Polonaise in C, for piano-forte and violoncello. Two new solos for the piano-forte, entitled "*Rêve d'une Valse*" and "*à la Chasse*," by Signor Mattei, were also played by the composer. Miss Alice Fairman, Mdle. Ida Corani, the Misses Badia, and Signor Caravoglia were the vocalists. The last-named gentleman was particularly successful in a new canzonet composed by Sig. Mattei, entitled "*Sei Mia*."

DRAMA.

At the Court Theatre on March 11 was produced Mr. Palgrave Simpson's version of Sardou's "*Les Pattes de Mouche*." To most of the audience "*A Scrap of Paper*" was virtually a new play, for it is nearly fifteen years ago since it was brought out at the St. James's Theatre. There was another version by Mr. Charles Mathews, "*The Adventures of a Billet Doux*." Both versions were fairly successful on their first production. The story of "*Les Pattes de Mouche*" is based on a slight foundation—a compromising letter; a woman anxious to find it; and a shrewd man of the world, baffling the lady's efforts. There is a slight resemblance to Edgar A. Poe's story, "*The Purloined Letter*;" but it is a contest without ill will, and it ends in a serious attachment. Mr. Simpson has removed the scene from France to England, and given to his characters English names; his original version kept the French *locale*. Mr. Kendal as *Colonel Blake*, plays the part of the lady's foe, with good temper and liveliness; and Mrs. Kendal, as *Mrs. Hartley*, is witty and agreeable. *Sir John Ingram*, the quiet husband, is played by Mr. Charles Kelly very happily, and *Lucy Franklin* is represented with simplicity and taste by Miss Hollingshead. Mr. Hare is a precocious lad who makes love to a young lady, and nearly fights a duel with the Colonel. Miss Alice Ingram, Mr. H. Kemble, Miss Hughes, and Mr. Cathcart well sustain their several parts.

A new piece was brought out at the Criterion Theatre on March 18, called "*Loyalty*," from the pen of Mr. Henry F. Lyste. There are about half-a-dozen characters, of whom Lady Hilda Vere and Charles Knightley are the chief. The latter, who is secretary to the Earl of Skeffington, falls in love with Lady Hilda, and is rejected in her prosperity. Her title and wealth, however, belong to her supposed foster-sister, Grace Walden. The poor secretary, aided by one Baron Brown, a finan-

cier and a Portuguese peer, becomes a millionaire, and changes his name to Grantley. He is supposed to have given his heart to another than his first love, but this lady is already married to Sir Victor Vyvyan, a good-natured Baronet. In the end all comes right. Spadger Joddrell a Government clerk, a member of Parliament, and his wife, contribute to the success of the piece. The character of *Baron Brown* is played by Mr. Brough, who occasionally reminds one of a well-known financier and public benefactor. Mr. Standing plays *Grantley*, Miss Willes *Lady Hilda*, Mr. Palmer the *Earl*, and Mr. Westland *Sir Victor Vyvyan*.

At the Globe Mr. J. P. Burnett has arranged some scenes from "*Bleak House*" into a three-act drama, entitled "*Jo*," in which Miss Jennie Lee displays her great power of pathos. Miss Lee dresses in all the squalor of the street-boy—ragged, dirty, and forlorn. Her acting matches her apparel, and the result is a good rendering of one of Dickens's best creations. Mr. Flockton plays the lawyer, *Tullingham*, and Mr. Burnett the detective, *Bucket*. The other characters are well played, but the interest centres in *Jo*.

"*A Tale of a Tub*," a "new and original whimsical absurdity," by H. Girnot—an anagram of the name of one of the actors in the piece—and Paul Merrit, was produced at the Duke's Theatre on March 16 with success. The situations are funny, and Mr. Righton's performance is exceedingly clever of its kind. A young couple—Mr. and Mrs. Palgrave—are poor, and the lady has pursued in secret the studies of the stage, by which she hopes to augment their income. During the absence of Mr. Palgrave his wife is visited by Anthony Tubb, a dancer, compelled by obesity to turn ballet master. A cockney by birth, he assumes a French accent and an Italian surname professionally. His aim is to reduce his size, and resume his old occupation, and his reminiscences enable him to introduce illustrations of stage dancing in all its forms, from the *première danseuse* downwards. The arrival of the husband places him in a dilemma, and brings about some farcical incidents. In the end he is recognised as a late instructor of the jealous man, and the married couple are reconciled. The performance went off with much applause and laughter.

"A new farce, called "*Fascinating Fellows*," was produced at the Olympic on March 18. Boyeant, an old sea captain, has a son and a widowed daughter, in love with Fanny Carroll and Charles Deane respectively, and Fanny at the same time is engaged to a youth of volatile character, Gregory Gay. In search of a lady he has met at Cremorne, Gay calls on the Boyeants, and represents himself to daughter, son, and father in different capacities; by making love to the first, he incurs the indignation of Deane and the displeasure of Fanny. Mr. Lytton Sothorn represents the unscrupulous Gay; Miss Hazelton is the young widow; and Mr. Vollaire is the ultra-nautical sailor. Mr. Hallows plays the brother, and Mr. Darley the jealous lover; Jane Twitters, a parlour-maid, is personated by Miss Branscome.

"*Madame Angot*," which appears to be always reliable as a reproduction, was played at the Opera Comique on Saturday afternoon, March 18, to a crowded house. In the evening "*Madame L'Archiduc*" gave way to "*Geneviève de Brabant*." *Drogan* was of course Miss Soldene, who revived her old success; *Geneviève*, Miss Emily Muir; and the *Duke*, Mr. W. J. Hill; the

Gendarmes were Messrs. Marshall and Bury: the Burgomaster Mr. Penley, and the Page, Miss Vesey. The bright mounting and pleasing music, combined with the force of the acting cast, must make the piece attractive.

The "Stranger" was played at the Gaiety on the morning of March 18 and 25, to a moderately good house. Mr. Phelps took the part of Waldberg, and Miss Genevieve Ward Mrs. Haller. Miss Burvill, as Annette, sang her song well, and was encored.

Mr. Holland took a double benefit at the Surrey Theatre on March 25 when the house was crammed to the ceiling, both in the afternoon and evening. In the course of the performance a very handsome testimonial was presented to Mr. Holland.

A new comic opera, entitled "Pom," was produced at the Royalty Theatre on March 25 with signal approval. In "Pom" M. Bucalossi has endeavoured to leave the region of opera bouffe for that of opera comique. There are no objectionable *doubles entendres* or questionable situations, and this is a step in the right direction. Still it is difficult to see where the distinction lies. There is a complicated plot, evolved in a succession of bright airs and pretty choruses strung upon a very slight thread of dialogue. The plot gives adventures of some French opera singers shipwrecked on an island in the South Pacific. The principal characters are Pom, the self-made governor; Angelique, his housekeeper; Trainette, principal soprano; and Laroux, principal tenor, her lover. The story is worked out in three acts, each containing beautiful specimens of M. Bucalossi's ability. Encores were frequent, and the audience appreciated the completeness with which the piece is mounted. Miss Pattie Laverne was the Trainette, Miss Annie Goodall Angelique, Mr. John Rouse Pom, and Mr. Knight Aston, Laroux. The scenery and costumes were pretty, and the orchestra efficient. The composer and the principal performers were "called" on the conclusion of the piece.

A two act drama, by Mr. Robert Reece, produced at the Duke's Theatre on March 25, entitled "An Old Man," is designed to bring out the character of an old soldier who ignores his decay, and is gallant, hasty, and good-hearted. There is nothing very novel, and the piece excites but little interest.

IRELAND.

DUBLIN, March 25.

It seems as if the unusual combination of high Carnival, Lent, and the Italian Opera were too much for the good people of this very correct city, one of the three was doomed to suffer. The Carnival was held, fancy balls were the order of the night, and we fully expected to see masks and characters and comfit throwing in the streets by day; however as all good Christians were absolved by a contemporaneously strict observance of Lent, music had to be put aside or left out in the cold—and very cold it has been—so Signor and Madame Campobello's Italian Opera Company has not been as well supported as it has deserved. After a splendid week at Cork—where their success was so great that a return visit has been arranged for—they opened here on the 6th inst. with "Faust" when Madame Campobello filled her favourite rôle, that of Margherita, to which she did every justice. Since then "Il Trovatore" "La Son-

nambula," "Gli Ugonotti," "Nozze di Figaro," "Flauto Magico," "Don Giovanni," "Der Freischutz," and "Marta" have been well given. "William Tell" was announced for the 22nd but was postponed—for the sake of further rehearsals—until this evening, and Wallace's "Maritana" (for the first time in Italian on any stage) is to be given on Monday next. Signor Foli made his *reentrée* and Sig. Urlo joined the company on the 23rd.

At the Exhibition Palace, Professor Glover's concert on the 15th inst., consisting of a selection from his cantata, "St. Patrick at Tara" and of other Irish music, gave much pleasure to a very crowded audience. The vocalists were Miss Bessie Craig, Mrs. Scott-Fennell, Messrs. McGuckin, Crotty, and R. W. Smith. On the 24th, a sacred concert, having for its program the "Stabat Mater" and a miscellaneous selection was given by the Italian Opera Company; Mesdames Campobello, Lablache, Saville-Ferminet, Emma Howson, Sigg. Campobello and Urlo being the vocalists. Verdi's *Requiem* is announced for Friday next, the 31st. Two grand Military Concerts by the bands of the Grenadier Guards and the Royal Irish Constabulary attracted enormous crowds.

At the Antient Concert Rooms a recital of "L'Elisir d'Amore" by Mr. Crotty's Operatic Society was given on the 15th inst.; he was ably assisted by Miss Kate Croft, Miss Duggan, Messrs. Sidney and Marlow. Sig. Cellini conducted.

The Philharmonic Society's Concert on the 23rd inst., had an excellent program. The instrumental selections were Weber's Grottesque March on a Chinese air, Gounod's Funeral March of a Marionette, Beethoven's Sinfonia, No. 2 in D, and the finale to a Symphony in C by Schubert. Among the vocal pieces were Mozart's "Deh vieni non tardar" by Mdme. Sinico ("Home, sweet Home" was given on an encore), "Ombra leggiera" and "Ah non credea," to which Mdme. Piccioli did full justice, Gounod's "Nazareth" by Sig. Campobello, and the duet "Crudel perche" by Signor and Mdme. Campobello. Sir R. Stewart conducted.

At the Queen's Theatre, "Tom and Jerry" with a good Skating Rink scene was a great draw. Mr. T. H. Glenny is now playing in "Poor Jack" with whom is Mr. Tom Percy, who has migrated from the Gaiety.

BELFAST, March 27th.

On the evenings of Thursday 2nd, 9th, and 16th inst., Mr. Harry Stiehl, the conductor of the Philharmonic Society, gave a series of pianoforte recitals in the lecture hall of the Ladies Collegiate Institution. They were largely and fashionably attended, and Mr. Stiehl agreeably interspersed his clever performances with descriptive remarks regarding the several selections which he executed, and also with enjoyable musical reminiscences of his travels on the Continent. Last Saturday afternoon, 25th inst., he gave "A music lesson in public," in the same hall, before a large audience.

On Monday evening, 20th inst., a concert, conducted by Mr. Stiehl, took place in the Ulster Hall. The band of the Philharmonic Society performed several selections, and vocal items were rendered by some members of the same society. Mr. Cohen (violin), and Mr. B. H. Carroll (pianoforte), also took part in the concert.

The Belfast Choral Association will on to-morrow,

Tuesday evening, 28th inst., give a concert in the Ulster Hall, at which the chorus of the Association will be supplemented by members of the Ballymena, Carrickfergus, and Newtownards Choral Societies, and also by the Holywood Festival Choir. There will be a band of harps present, embracing Mr. John Cheshire, Mrs. Mackey, Mdme. Frost, Mr. W. Putnam, Miss Trust, Mr. G. F. Davis, and Mr. Penry Williams. Sir Robert P. Stewart will preside at the organ, and Mr. Walter Newport will conduct the chorus.

The Philharmonic Society are busily engaged at the rehearsal of "Solomon," with which oratorio they will terminate their efforts for the present season.

Mr. J. F. Warden, lessee and manager of the Theatre Royal, having concluded for the present his managerial sojourn in the Gaiety Theatre, Dublin, has returned to Belfast. Last week he was playing *Salem Scudder* in Boucicault's well-known drama of "The Octoroon," and to-night he produces the pantomime of "The Babes in the Wood." Amongst the good people of this town, the clown and pantaloons never make their advent until the Easter holidays are close at hand.

NEW MUSIC.

[BOOSEY & Co.]

"The Harbour Lights." Song. The Words by JEAN INGELow. The Music by ALFRED SCOTT GATTY.

Mr. Gatty has written so much and so successfully that it is not to be wondered at if he now frequently repeats himself, whether from carelessness or from his vein "giving out," we need not inquire. But his setting is always characteristic, gives an additional zest to his words, and appeals to the ear of the many. Considered *per se*, "The Harbour Lights" is a good song; and though a little sad at the beginning, unlike many of the composer's subjects, it comes all right at the end. The key is C, common and 6-8 time alternating, the compass an octave, E to E.

"Gentle Heart." Song. The Words by CHARLES GODFREY LELAND. The Music by CIRO PINSUTI.

A melody in the old ballad form, four quavers alternating with two crotchets in 4-4 time; pretty in itself and enhanced by the skilful accompaniment. The words are quite within the comprehension of the most heedless. The key is F, the compass eleven notes, C to F.

[J. B. CRAMER & Co.]

The Ghost at the Ball. Words by G. WHITE MELVILLE. Music by the VISCOUNTESS FOLKESTONE.

We must confess to a little doubt as to the precise meaning of Mr. Melville's words, but they are set to a taking melody blended with the waltz which accompanies it throughout. Well sung and played it must prove effective. Key D, compass ten notes, C to E.

"Strive, Wait, and Pray." Song. Words by ADELAIDE PROCTER. Music by VIRGINIA GABRIEL.

The admirers of Virginia Gabriel's songs will not be disappointed in this one. Beyond its own melody, it leaves room for the singer to make the song, as it were, by throwing into it all the passion and expression of which Miss Procter's verses are capable. The air and accompaniment are both quite simple. Key C, common time, compass ten notes, C to E.

"Hush! The Murmur of the River." Song. The Words by RUSSELL GRAY. The Music by VIRGINIA GABRIEL.

Although less marked as to rhythm than many of this composer's songs, the beauty of its phrases will ensure its being a

favourite if sung with taste and feeling. The words are carelessly written, and by no means inspiring to the musician. So much the more credit for what has been done with them. The key is B natural, 12-8 time, compass the octave, F to F.

"The Rose Time." Song. Written by MARY MARK LEMON. Composed by ODOARDO BARRI.

A graphic account of the manner in which a hesitating swain contrived to declare his love and to get accepted. The words are quite true to nature: need we say a little bit idiotic? They are pleasingly set, and the song may prove occasionally as useful as agreeable. The key is B flat, common time, compass ten notes, D to F.

"True for ever." Song. Written by the LADY JOHN MANNERS. Composed by VIRGINIA GABRIEL.

An exceedingly pretty song, the verse light and piquant, and running well with the music, which is natural and melodious, and in the old ballad form. The key is C, common time, compass the octave G to G. An edition is also published in A flat, a third lower.

"The Coast Guard." Song. Written and Composed by G. P. NORMAN.

A song in praise of a most deserving branch of Her Majesty's Naval Service, though in former days the popularity of the Coast Guard was by no means commensurate with their bravery and their hardships. The typical Coastguardsman of the song is chosen from our fashionable watering-places, and in summer guise, and many of our readers will no doubt recognise his portrait on the title-page. The song is tuneful, and telling, and as its compass lies within the octave, E to E, anybody can sing it. The key is A, 2-4 and 4-4 time alternating.

[LAMBORN COCK.]

Edward Gray. Ballad (for Tenor or Baritone). Written by ALFRED TENNYSON. Composed by HERBERT S. OAKELEY.

It would puzzle the most devoted admirers of Tennyson to find much to admire in the above ballad, in which Emma Morland, Ellen Adair, and Edward Gray form as uninteresting a triad as ever were grouped by the great poet. Nor can anything be less suited for music than the unrhythmical and commonplace phrases which tell the story. Professor Oakeley must have seen this at starting, and set himself a task or a penance. What he has done claims the gratitude of the Laureate, and proves his own skill; and the result may be thought worth the pains, if the song is made by a popular vocalist who need not shirk an occasional A or A sharp. Such an artist will find much material: beautiful and striking phrases, well fitted to the words as they occur, and likely to take the popular ear, while they appeal as strongly to the cultivated and critical for the thought and care shown in their arrangement. There are frequent changes of key, and the accompaniment is elaborate. The composer succeeds in spite of the verse. A very clever and close rendering is given in German of Tennyson's words: we would strongly recommend the ballad should always be sung in German to English audiences. The song opens and ends in A flat.

"Ask me no more." Song (for Soprano or Contralto). Written by ALFRED TENNYSON. Composed by HERBERT S. OAKELEY.

The vague and passionate expression which is the chief characteristic of this song has been very happily illustrated by the music: here and there to our mind a little overdone in the pianoforte part. This indeed is hardly in the category of an accompaniment, but is nearly as important as the voice, and requires a good and thoughtful performer, who will play up to without overpowering the singer. It is not a song for the careless amateur; high qualities of conception and execution being required to do it justice. The first two verses are in C minor, the third in the major. The compass is from C to A, thirteen notes.

"The Forest Glade." Song. The Words by H. E. DUDENEY.
The Music by THOMAS J. DUDENEY.

An unpretending song, well set in the old ballad form, with a more modern style of accompaniment. The melody is striking, and a fair singer will make the song a success. Key E flat, with change to C minor, common time, compass C to E, ten notes.

"Enough." Sacred Song. Words by FRANCES RIDLEY HAVERGAL.
Music by FRANCESCO BERGER.

A careful setting of the verse, in B flat major and minor, the treatment sombre though not absolutely gloomy. It will be a favourite with that large class who prefer an infusion of sadness, in all that they sing—whether religious or secular. Like all Mr Berger's compositions, the song displays good taste and knowledge of effect. Common time, compass B flat to D. An edition is also published for soprano, a third higher, in D.

Barcarole from the Fourth Concerto. Composed by W. STERNDALE BENNETT. Arranged for the Violin and Pianoforte by W. H. GRATTANN.

An adaptation of the well-known *Andante Cantabile*, as far as we can judge reverently and effectively done. It will serve to introduce the work to an even more extended circle of admirers.

Where the Honey Bee goes. Trio for Female Voices. The Verse by FREDERICK ENOCH. The Music by HENRY SMART.

As happy a conception as anything Mr. Smart has done in the same line. The voice parts are exceedingly tuneful, and there are quaintnesses there and in the accompaniment which hardly strike on a first hearing. There can be no doubt of this trio finding a more than average share of popular favour.

Unchanging Rest. The Words by HENRY VAUGHAN, A.D. 1621.
The Music composed by G. A. MACIBONE.

The quaint old lines of this song breathe a spirit of fervent piety, without cant or affectation: the air to which they are set is taking and appropriate, and the accompaniment, varied with each verse, is in good taste. The key is C, common time, compass the octave, D to D.

"The Village Well." Song. Written by CLEMENT W. SCOTT.
Composed by ANGELINA.

An old story prettily and concisely told, and on the whole not badly set, though a little more care and thought might not have been misapplied. It is a telling song; and that is all that versifier, composer, publisher, or singer will care for. Key F, common time, the compass E to G, ten notes.

Echoes of the Woods. Idyll for Pianoforte. By HARRY EVAN JONES.

A melodious and graceful sketch, which without being difficult requires some command of the instrument, a facile and delicate touch, and nice feeling for phrasing, to do it full justice. The piece is but a trifle, but it is meritorious and interesting.

Three Short Duets (of moderate difficulty) for the Pianoforte. By HENRY PARKER.

These are effective, and quite long enough for ordinary players and hearers. The first is an Allegretto; the second is Waltz-time; and the third Allegro: each piece has a characteristic of its own, and they are sufficiently varied in form and style.

[R. COOKS & Co.]

"*Sempre Libera.*" VERDI. Arranged for the Pianoforte by GEORGE FREDERICK WEST.

Di Provenza, e Brindisi. VERDI. GEORGE FREDERICK WEST.
The above form Nos. 1 and 2 of "Gleanings from the Opera." They are not difficult, are effectively arranged, and are fingered throughout. We need hardly say that they are encouraging pieces for young students, and at the same time profitable.

A Smile. Canzonet. Written by C. E. LAWRENCE. Music by CIRO PINSUTI.

As pretty a canzonet as we have seen for a long time—sim-

licity and piquancy being charmingly combined, both in the melody and its accompaniment. Key C, 2-4 time, compass ten notes, C to E.

"The Reason Why." Song. Written by KATHLEEN MADIGAN.
Composed by KATE LUCY WARD.

A style of song which defies criticism, its *raison d'être* being that every one can sing it, and every one will like it. Key G, common time, compass D to F, ten notes.

"A Lock of Brown Hair." Song. Written by M. W. BALL.
The Music composed by KATE LUCY WARD.

Miss Ward well knows how to write for our Drawing-room vocalists. The song before us has simple words with a pretty and easy air, tastefully accompanied. It is to be sung and played at sight by almost any one. Key G, 3-4 time; compass A to E.

"La Chasse." Morceau Caractéristique pour Piano par FR. SPINDLER.

A bright and spirited sketch, not at all difficult, and as effective as such a piece can be; the tiresome mannerism of similar pieces being avoided by judicious contrast in melody and arrangement.

[CHAPPELL & Co.]

"When green leaves come again." Song. Words by Miss MULOCH.
Music by A. SCOTT GATTY.

More lively than is Mr. Gatty's usual manner, this song has many claims both for its words and their setting. The subject is and out of the ordinary routine. The key is E flat, common time, lightly and agreeably treated, the accompaniment peculiarly happy, the compass D to F, ten notes.

"Bright Eyes." Song. Written by BERTHOLME LAWREN.
Composed by ODOARDO BARRI.

An old story in a new form, for which a better climax should have been found than the last couplet conveys. It goes well to the lively air in 6-8 time, to which Mr. Barri has united it; and plenty of opportunity is afforded to the singer of making a good impression by an arch manner and delicate *abandon*. Key D, compass C to F, eleven notes.

[HIME, Liverpool.]

"Home!" Song. Written and Composed by JULIE ZIANT DE FERRANTI.

An elegant and nicely phrased melody, set off to advantage by an *ad libitum* accompaniment for violoncello. The work is unpretentious and artistic. Key D, common time, the voice-part ranging from D to F, ten notes.

Flowers of the Valley. Waltz. By H. ROUND.

Another addition to the legion of waltzes, of quite average merit. If the composer pleases himself and his connections, we presume the existence of the new waltz is more than defended.

[C. LONSDALE.]

"Hear and Save." Sacred Song. Poetry by Mrs. HEMANS.
Adapted to a melody by Mrs. ARKWRIGHT by JOSIAH PITTMAN

"Glory." Song. Words by THOMAS CAMPBELL.

"The Wide Lone Sea." Song. Poetry by Rev. H. F. LYTE.

In the above three songs we have good verse (the second is Campbell's "Hohenlinden,") set to appropriate and taking melodies, and arranged with all the taste and skill of a practised musician. They are suited for a mezzo-soprano or baritone, are by no means trying to the singer, and each has peculiar characteristics of its own. We have rarely seen songs that we could recommend with greater satisfaction.

[J. SCRUTTON.]

Evergreen. Caprice for the Pianoforte. By STEGFRIED JACOBY.

A neat and pretty *pièce d'occasion*; pleasing and effective, and not at all difficult. A moderately advanced student will be in-

interested in getting it up, and it will not soon become tedious or worn out.

The Village Belle. Mazurka. Composed by J. B. BERTONI.

A very easy and tuneful mazurka, which will please juvenile pianists from the facility with which they can acquire it, and those who listen to them from its absence of laboured attempts above the children's powers. It is a good family piece, and may run through the whole circle.

"*I wrote my Love a Song.*" Song. Written by CHARLES J. ROWE. Composed by ELIZABETH PHILP.

Successful lady-composers are not at all liable to the imputation of hiding their talent under a bushel; on the contrary, when they have won the favour of the public, they rarely pause in ministering to the demand, and song upon song is put forth with the speed and certainty of machinery. It is impossible, even to the most experienced, to predicate popularity for a new song with any degree of certainty: and many songs that are floated out on the waters of hope never attain the harbour they were destined for. Some are a mine of wealth: the authors of others may seek recompense in the satisfaction with which they were composed, and the ease with which a confiding publisher was found. Miss Philp has written largely: she has also written simply and well. More than an average share of popularity has attended her songs: and we think the one before us will prove no exception to the rule. It appeals to all, and if sung with ordinary taste and feeling will please even a fastidious audience. Key C, common time, compass D to F, ten notes.

"*My Woodland Love.*" Song. Written by JOANNA BAILLIE. Composed by C. A. RANKEN.

An apostrophe to Evening introduces the woodland love on her way to the trysting-place, and is full of the illogical joy which lovers experience. The verse is well set, the air appropriate and natural, giving an appearance of truth to the sentiment. The key is F, 6-8 time, compass C to F, eleven notes.

"*When Drowsy Daylight.*" Written by EDWIN WAUGH. The Music composed by C. A. RANKEN.

A melodious and interesting ballad, in the familiar style which has had so long a run, and which seems likely to endure—a four-crotchet time air, with simple chord accompaniment. The key is B flat, the compass eleven notes, B to E.

Andante Cantabile. For the Pianoforte. Composed by ALFRED J. SUTTON.

This is the first of a series of six pieces by the same composer. No. 1 has much merit. The melody is good and nicely phrased. There is of course an independent pedal part.

A Slumber Song. For the Pianoforte. Composed by J. B. BERTONI.

A pretty little sketch, introducing a familiar cradle song, which may be sung or not at option. It is simple and easy, and likely to please those for whom it is written.

"*Oh, soon return.*" Ballad. Words by THOMAS MOORE. Music by T. BARRETT.

The spirit of Moore's verse is well caught in the somewhat unusual form in which the air is modelled: the effect on the whole is happy and the song will prove attractive. The key is E, 3-4 time, and the compass E to A, eleven notes.

Sylvan Shadows. Romance. Nocturne pour le Piano. Par GUSTAVE ROLANDO.

Evidently the work of a practised hand; good effect produced without much show of effort. It is not difficult, and will repay the student for a little getting up.

[STANLEY LUCAS, WEBER & Co.]

"*Abendlied.*" Evening Song. By ROBERT SCHUMANN. Transcribed for Violin Solo, with accompaniment of Organ or Pianoforte, by AUGUST WILHELMJ.

We have here the "effigies" of a favourite piece of its arranger:

how many players can infuse the same spirit with which Wilhelmj has endowed it? An interesting rendering is easily attainable, and to emulate perfection can but be profitable. The melody is played chiefly on the G string.

Second Romance, for Pianoforte and Violin, (or Flute or Violoncello). By F. EDWARD BACHE.

A short solo, *Andante cantabile*, melodious and broadly phrased, giving proof at once of the genius, ability, and study which were the characteristics of its composer. It will be prized by every good player.

Caprice de Concert pour Violoncello avec Accompagnement de Pianoforte. Par JULES LASSERE.

Tarantelle pour Violoncello avec Accompagnement de Piano. Par JULES LASSERE.

Two admirable compositions for the virtuoso. The *Caprice* in particular is a worthy test of the ability to bring out all the varied powers of the instrument. This is written in F, 6-8 time throughout; the movements, *Andante, Quasi Allegro, Molto Allegro, Andante, Molto Allegro.* It is full of beauties besides those specially appertaining to the violoncello. The *Tarantelle* is a shorter work, quaint and energetic, and full of interest. This is dedicated to the King of Portugal; the former "à mon Maître et Ami Vaalin, professeur du Conservatoire de Paris."

[WILLEY & Co.]

Le Cor de Chasse. (The Hunting Horn.) Morceau Characteristique pour Piano. Par MICHAEL WATSON.

The title gives a sufficient key to the style of this piece; we may add that it is in 6-8 time, in F and B flat, and that it is by no means difficult.

Danse Fantastique. Morceau Brillant, pour Piano. Par F. SCARBROOK.

Fair command of the instrument is required to do justice to this lively and piquant dance: it will repay for a little trouble in getting up.

PROVINCIAL.

Mr. Willing gave an organ recital at the Victoria Rooms, Clifton, Bristol, on Friday evening, Mar. 17. The organ is the fine instrument originally built by Messrs. Hill for the Panopticon in Leicester Square—afterwards transplanted to St. Paul's Cathedral, and eventually erected in the above Rooms by Messrs. Bryceson. With the exception of the Vox Humana—which we think is a total failure—the tone of the organ is magnificent throughout, and contrasts most happily with the excessive gamba and harmonium effect so much heard in these days. Mr. Willing's program was varied and effective, and but for a violent snowstorm which thinned his audience would doubtless have proved very attractive. Among other things we may note the overture to "*Oberon*," which was brilliantly rendered, every note of the allegro being distinctly heard. In an *andante* in G, by Batiste, Mr. Willing was encored, and throughout the recital the satisfaction of the audience was unmistakable.

The annual concert of the Edinburgh University Musical Society, on March 22, was an advance on the best of its predecessors. The students furnished above two hundred choristers, solo singers, and a pianist. The conductor was of course Professor Oakeley, and forty-eight instrumentalists formed the orchestra. A hearty greeting welcomed Dr Oakeley on his appearance. The opening piece was "*Condiscipuli canamus.*" The remaining choruses and part-songs included the "*Vintage chorus*" from "*Lorelei*," "*The winds whistle cold*," "*Gaudeamus igitur*," two part-songs by the conductor, "*Regna il terror*" ("*Tancredi*") and the *Barcarole* from "*Masaniello*." The singing was good, especially noticeable was the distinct enunciation. "*Gaudeamus igitur*" was happily arranged, and the accompaniment by the Professor was ingenious, telling, and varied. Of the Professor's two part-songs

written for this concert, the first was a setting of Lord Byron's "When we two parted," the other of T. Hood's "Time of Roses." The principal instrumental piece was Mozart's E flat Symphony the overtures were "Stradella," "Freischütz," and "Masaniello." A student, Mr. Galletly, gave, with Mr. Carl Hamilton, the adagio and finale of Beethoven's Duet Sonata for pianoforte and 'cello in A, op. 69. The solo vocalists acquitted themselves exceedingly well. The marked success of the concert reflects high credit on the students, and on the Professor of Music who has trained and organised them.

A service "for the use of congregations, after the manner of Bach," was held recently at Newport in Shropshire. The selection was made by the Rector, and consisted of portions of Scripture, hymns for the congregation, and anthems for performance by the band, organ, and choir. The principal events connected with the birth of Jesus are narrated in the words of the Evangelist; the congregation sing a hymn having reference to the event narrated; and the choir take up the strain of praise in a suitable anthem. First was read St. Luke i., verses 5-17 and 57-67; then the hymn, "Light of those whose dreary dwelling," was sung; then the choir, band, and organ, gave "And the glory of the Lord," from the "Messiah." In similar succession followed other extracts, hymns, and anthems; the last hymn being "All hail the great Immanuel's name," and the last anthem the "Hallelujah Chorus." The voluntaries were the March from Mendelssohn's "Athalie" and the "Silver Trumpets" March. There were forty voices, and a band of four violins, viola, violoncello, contrabasso, flute, cornet, drum, and organ. The organist, Mr. Smart, conducted.

Mr. Charles Duval has been meeting with great success in Manchester, where he has already completed nearly one hundred performances of "Odds and Ends." This entertainment will probably be soon introduced to the Metropolis.

An alarm of fire was raised during the performance at the Liverpool Gaiety Theatre and Music Hall on March 20, by which a serious panic ensued. The cry was raised in the gallery, and the result was an immediate rush for the staircase. During the crush a girl was trampled upon, but without suffering dangerous injuries. After the excitement had lasted for some minutes it became apparent that there was no cause for the alarm, and the audience returned to their places. The affair was supposed to be a practical "joke" on the part of some one, and the manager offered a reward of £5 for his discovery.

An action was brought on Mar. 27, at the Liverpool County Court, in which the manager of the Washington Hotel sued Mr. J. H. Mapleson, director of her Majesty's Opera, to recover the sum of £12. The plaintiff alleged that the sum was due for hotel accommodation for M^{me}. Sinico in the year 1873, such accommodation having been furnished on Mr. Mapleson's order. Mr. Mapleson who appeared in person, denied the liability, and said that at the time in question M^{me}. Sinico was under no engagement to him. The plaintiff failed to produce the letter in which Mr. Mapleson was said to have given the order, and stated that he presumed it was lost. The Judge nonsuited the plaintiff.

At the University, Glasgow, organ recitals continue to be given by Dr. A. L. Peace, Musical Doctor, Oxon. On last Saturday, Mar. 25, selections were given from the Franco-Belgian School of Organ Music, represented by Lefebure-Wely, J. Lemmens, Alexander Guilmant, Camille Sain-Saëns, A. P. F. Böely, and C. M. Widor. At the next recital, the program will consist of selections from the English School of Organ Music.

A recital was given on Wednesday afternoon, March 15, by Professor Oakeley, on the organ in the Edinburgh University music class-room, with the following program:—Overture, "Samson," Handel; Canonetta, "Star vicino al idol mio," Salvator Rosa; Andante and minuetto e trio, symphony in E flat, No. 47, Op. 543, Mozart; Aria, "Tardi s'avvedi" ("Clemenza di Tito"), Mozart; "Vintage Chorus" ("Loreley"), Mendelssohn; Chorus, "Regna il terror" ("Tancredi"), Rossini; Lied, for pianoforte, A. Esain; Barcarolle ("Masaniello"), Auber; Part-songs, "Parting," and "Summertide," H. S. Oakeley; March, "Edinburgh," H. S. Oakeley.

The *Sheffield Independent* states that Mr. Ruskin was lately asked to preside at the opening of the Exhibition of the Society of Artists of that town, but that he declined to do so, stating that no artist worth sixpence a day would consent to live in such a town, beneath a canopy of smoke, and no lover of art would take up his abode there for a million a year.

MISCELLANEOUS.

Haydn's "Seven Last Words" will be performed in Norwich Cathedral during Holy Week.

Sig. Salvini, the Italian tragedian, arrived in England on March 7. He made his appearance at the Tyne Theatre, Newcastle-on-Tyne, on the 9th, in his impersonation of *Othello*. With twenty-four other Italian artists he appeared at the Theatre Royal, Manchester, on March 13th.

A work by M. Douen will shortly appear in Paris, entitled "Clément Marot and the Huguenot Psalter." It will contain 400 pages of the primitive melodies sung by the Huguenots in twenty-three languages. The Commission of the Institute have adopted the work unanimously, and it is now being printed at the expense of the State by the Imprimerie Nationale.

The departure of M. Offenbach to fulfil his engagement at Philadelphia will take place early in April. He is to be accompanied by M. Marius Boulard, formerly conductor of the orchestra of the Variétés.

Mr. Dicks, publisher, of the Strand, London, is now issuing a series of standard plays. For one penny a copy of the original acting edition of the most popular dramas is now obtainable.

In correction of a statement in the *Morning Post*, Mr. E. Gilbert Highton states that "late Sig. Puzzi in no shape or form ever required or received any *sensale teatrale*, or in plain English, any percentage upon the engagements which he effected with foreign singers for the managers of her Majesty's Opera House. He loved art for its own sake, and artists for the sake of art, and nothing could be farther from his generous nature than to trade upon the talents of his *collaborateurs*, or to make a gain out of the rising merit which it was ever his delight and glory to introduce."

In addition to the lessons in music now given every week at the Alexandra Palace by Sir Julius Benedict and other eminent teachers, the Committee of Directors announce a class for dancing and deportment, under the superintence of M^{me}. Tagliioni.

Miss Anderson, the daughter of the late "Professor" Anderson, in conjunction with the Misses Gwyn and Ada Ross, have been bewildering the town with their marvellous manifestations at the Queen's Rooms, Argyll Street, Regent Street. The mantle of the magician, and the wand of the illusionist left behind by the Professor, seem to have fallen upon worthy shoulders, and to have been grasped by adroit and facile fingers, in the person of his accomplished daughter, whose *séances* have been crowded by delighted audiences, who are shown how to "do" the trick of the Davenport Brothers, Mr. D. D. Home, Mrs. Guppy, the Misses Fox, Mr. Fay, &c. These performances, and many others, are carried out with success and self-possession.

The Queen has been graciously pleased to purchase a copy of Mr. R. Belt's bust of the late Canon Kingsley, which is to be erected in Chester Cathedral. Mr. Belt has also been commissioned by the Natural Science Society of Chester to execute a medal to commemorate the canon, which is to be given annually with the scholarship.

Halévy's "Charles VI." is about to make its appearance at the Scala of Milan. The baritone, Aldighieri, will take the part of the King, the tenor, Bolis, that of the *Dauphin*, and the bass singer, Maini, that of *Raymond*.

The stage has received an addition in the person of Sir Roundal Roberts, Bart., a gentleman well known in literary circles as an author and journalist. He was well received in the provinces, where he played the principal character in a comedy of his own, entitled "Under a Veil." After producing a drama, also written by himself, in the provinces, he will appear on the London stage in May.

Ferdinand Hiller has been named Associated Member of the Brussels Academy of Fine Arts.

M^{me}. Andree Lacombe has just concluded a work entitled, "La Science du Mécanisme Vocal et l'Art du Chant."

Longfellow, the American poet, though he seldom goes out of his house, being now an invalid, went twice to see M^{lle}. Titiens perform the part of *Leonora* in "La Favorita," at Boston. He declared her the finest artist he had ever seen, and that her performance of the touching character was as ideally true and beautiful as any really poetic effort must ever be. Longfellow added that the subject was a fine one for a dramatic poem, and that he should like to attempt it.

It is announced that on May 18 a testimonial benefit will be given at Drury Lane Theatre to Mr. J. B. Buckstone. "The School

for *Scandal*" will be the comedy chosen for representation, and a remarkably strong cast, including Miss Helen Faucit and Mr. Henry Irving, will give an exceptional value to the selection of Sheridan's great work.

The symphonic competition at the Alexandra Palace has resulted in the sending in of fifteen works, upon the respective merits of which the judges, Professors Macfarren and Joachim, now have to decide. It is expected the award will be made in about a month.

Mr. Henry Gadsby has just completed the music to the "*Alcestis*" of Euripides. It will shortly be produced at the Crystal Palace under the direction of Mr. Charles Wyndham.

On March 20 Mr. Glasse, Q.C. (with whom was Mr. Cutler) applied before Vice-Chancellor Malins, on behalf of Mr. Gye, director of the Italian Opera, Covent Garden, for an injunction against M^{me}. Amelie Demeric Lablache, restraining her from singing in any part of Great Britain outside of the Italian Opera without the written consent of Mr. Gye. On the rising of the Court on the previous Thursday Mr. Cutler applied *ex parte* for an injunction against M^{me}. Lablache to restrain her from singing in the Dublin Theatre Royal on St. Patrick's Day; his lordship then refused to grant an *ex parte* injunction, but gave leave to serve notice of motion on the lady for this sitting of the Court. Mr. Glasse, Q.C., now moved for an injunction, and produced the usual affidavit of service, no one appearing for M^{me}. Lablache. The learned counsel stated that the lady was engaged by Mr. Gye for the season 1874-5, and it was part of the agreement that she should not sing outside Covent Garden Theatre during that term without the written permission of Mr. Gye. The engagement was renewed for the seasons 1876-7-8. The lady had, however, accepted an engagement to sing at the Theatre Royal, Dublin, and Mr. Gye sought to restrain her from fulfilling it. His lordship granted an injunction on the affidavit of service, but subsequently Mr. Higgins, Q.C., said he had been instructed on behalf of M^{me}. Lablache, and asked for time to answer affidavits. After some discussion it was arranged that the motion should be brought on again.

A public meeting, convened for the purpose of explaining the objects of the newly-incorporated Tonic Sol-Fa College, was held on March 21st at the Bow and Bromley Institute; Sir Charles Reed, chairman of the London School Board, presiding. The chairman, in speaking of the objects advocated by the promoters of the College, said that what was wanted was that people should understand how to sing by being skillfully taught. He believed the public had now taken hold of the new system, which would afford them the greatest amount of pleasure with the utmost facility and cheapness. Hitherto music had been very much an art reserved for the higher classes, as they were called, but the more cultivated classes, as they really were in many respects. Thanks to the Sunday schools all over the country singing had been taught, but not scientifically, and he must confess that, except reading, he knew nothing more difficult to acquire than music according to the old notation. It seemed to him that the Tonic Sol-fa method presented an easy way for even little children to learn intelligently how to sing at sight. The promoters had to battle against a good many prejudices and obstacles, which were serviceable because they were the true tests for any system. He noticed that out of twenty-two prizes offered by the Society of Arts, spreading, he believed, over a period of nine years, the Tonic Sol-fa system secured thirteen, eight of which were first-class awards. He thought if the time had come to secure music for the people, it was quite right that they should have adequate tuition afforded them. The issue of certificates already amounted to 123,000, and at present there were no fewer than 300,000 pupils receiving and 4000 trained teachers giving instruction under that system. The new college was important as a means of enabling the pupil-teachers instructed there to compete for the scholarships offered in connection with the Duke of Edinburgh's school of music. The Rev. J. Curwen then delivered a lecture, illustrated by diagrams explanatory of the method adopted in teaching the system. The lecturer was assisted by an adult class, composed of holders of the members' certificate and of children selected from various classes. During the evening some district choirs, under the direction of Mr. W. G. McNaught, sang a selection of music.

Signor Rossi will make his first appearance before an English audience in Italian, at Drury Lane Theatre, on Wednesday night, April 19th, under the joint direction of Mr. F. B. Chatterton and Mr. John Hollingshead. His opening piece will be "*Hamlet*."

We regret to have to announce the death, which took place on March 22, of the Rev. William Conway, canon of Westminster and rector of St. Margaret, Westminster. Mr. Conway was also proctor in Convocation, and rural dean. The canonry and the living are in the gift of the Crown.

The first concert of the season of the Amateur Philharmonic Society was given at the Assembly Rooms, St. John's Wood, on the evening of March 16th, with Mendelssohn's "*Elijah*." The principal vocalists were Miss Matilda Scott, Miss Griffiths, Mr. Williams and Sig. Adelman. The choral music was exceedingly well sung, and the accompaniments were well played by the band. The performance reflected much credit on the conductor, Mr. W. Beavan.

The 70th anniversary festival of the Society of Friends of Foreigners in Distress was held at the Freemasons' Tavern on March 22. The objects of this institution are to grant relief to indigent foreigners, without distinction of nationality or religion, and to furnish the means to such as may be desirous of returning to their homes. In exceptional cases the society also grants annual pensions and allowances to aged and infirm candidates, and there are at present nearly 200 in receipt of those benefits. The general list of temporary relief numbers 136,968 persons, representing almost all nations, to whom this society has extended a help which there is no other public agency to afford. It has, therefore, nobly acted up to its motto "Love ye the stranger," and is deservedly supported, not only by Her Most Gracious Majesty Queen Victoria, who is happily styled the "protectress" of the society, and by the Heir Apparent, who is the president, but also by nearly all the crowned heads of Europe. The chairman of the festival was his Excellency Baron Hoehschild, Envoy Extraordinary and Minister Plenipotentiary of Sweden and Norway, and there was a numerous and distinguished company. Amongst those present were the Count de Bylandt, Mr. Russell Sturgis, Mr. E. E. Wendt, Mr. Arthur Cohen, Q.C., the Chevalier de Scherzer, the Baron Schweger, Mr. Olé Möller, the Rev. D. Cappel, Mr. A. E. Guning, Mr. W. C. Laurie (Secretary), Mr. Cosins Romilly, Mr. Turner Townsend, Mr. Otto Goldschmidt, &c. Sir Julius Benedict, one of the vice-presidents of the society, took part in the direction (with Mr. Wilhelm Ganz) of the musical program of the evening, which embraced English, German, French, and Norwegian songs, besides a grand pianoforte quartet and orchestral selections. The principal artists were M^{me}. Liebhart, Fraulein Thekla Fischer, Miss Lelia Bertie, M^{lle}. Gunhild Lassen (from Norway, her first appearance), Miss Josephine Lawrence, Miss Albert, Mr. William Shakespeare, and Signor Gustave Garcia. The amount of the subscriptions, as announced by the Secretary, was £3222.

A memorial to Schumann is to be erected in Bonn. Professor Dondorf, of Dresden, has been entrusted with the commission.

Mr. J. Kerr Gedge, the well-known vocalist who died on March 21, at Mentone, was one of the gentlemen of Her Majesty's Chapel Royal, and an assistant vicar-choral at S. Paul's Cathedral.

At the Marylebone Police Court Mr. John Frederick Stanford of North-bank, Regent's Park, applied to Mr. D'Eyncourt for his assistance under the following circumstances:—Sig. Giovanni Toscani, an Italian music master, had committed suicide in Regent's Park by shooting himself, and had left his wife and four children totally unprovided for. Applicant had made inquiries, and found the wife a very respectable woman. The age of the eldest child was about twelve years. The deceased was a professor of music and a literary man. He had published a German dictionary, which was successful, and he had produced a second book, which was a failure. The wife bore an excellent character, and was in great distress. Mr. D'Eyncourt gave the wife 3*l* out of the poor-box.

There is a prospect of the Metropolitan Cathedral being provided at no distant period with a peal of bells and chimes. Several of the City companies have each promised a bell, and we believe that a gentleman has undertaken to bear the expense of the chiming apparatus.

The *Athenæum* announces the sudden death of Madame Mélanie Reboux-Mallhyssens, in Paris; she sang as *prima donna* in Italy, Spain, America, and England; she was a pupil at the Conservatoire, and her *début* at Her Majesty's Theatre in M. Gounod's "*Mireille*" will not be forgotten for the sensation she created in the shepherd-boy's song. She appeared as *Margherita* in "*Faust*" at the Drury Lane Opera under Mr. Wood's management in 1870. Her last engagement in Paris was at the Châtelet, when she sang in the "*Amours du Diable*."

On the morning of Mar. 29 the funeral of the Rev. W. Conway, M.A., Canon of Westminster, and rector of St. Margaret's, Westminster, was solemnised in Westminster Abbey and in the church of St. Margaret. The body was conveyed from the residence of the deceased, 17, Dean's Yard, to the west cloister door of the Abbey, where it was met by the Dean of Westminster, the Sub-

Dean (the Rev. Lord John Thynne), and a large body of Clergy. There were present as mourners the Dean of Rochester, Dean of Lichfield, Archdeacon of Dublin, Canon Hervey, Dr. Scrivener, Professor Milligan, Mr. J. G. Talbot, M.P., Mr. Baxter, Mr. S. Gedge, Mr. T. Bend, Rev. H. Davis, Rev. F. Jenkins, Rev. W. Nolan, &c. On entering the abbey a procession was formed, led by the choir singing the opening sentences of the Burial Service, Rev. E. Autrobus, Rev. E. Harrison, Rev. J. Troutbeck, and Rev. W. Harford (minor canons), the Queen's Scholars of Westminster School, the Rev. Dr. Scott, and Rev. G. Ingram (head master and second master), Archdeacon Jennings, Dr. Leighton, Mr. John Thynne (receiver general), Mr. Bedford (chapter clerk), the Rev. S. Flood Jones (precentor), the Sub-Dean, the Dean, boys bearing wreaths and carrying baskets of flowers, the coffin, and the chief mourners. The pall-bearers included the Earl of Shaftesbury, Lord Hatherley, the Bishop of Melbourne, and the Hon. Arthur Kinnaird, M.P. The procession passed from the cloister door, through rows of the Greycoat School boys of St. Margaret's, to the choir, where the body was placed under the lantern. Spohr's anthem, "Blest are the departed," was then sung, and the Dead March in "Saul" was played as the choir preceded the coffin to the north door and the clergy and mourners proceeded to St. Margaret's Church. Here the psalm and lessons for the day were read, and the concluding prayers of the Burial Service were offered up by Dean Stanley. Doddridge's hymn, "O Lord of Bethel," concluded the service. The body was taken by rail to Rochester. There is yet a third ceremony to perform at Rochester, the committing of the corpse to the grave, at which the Bishop of Melbourne will officiate.

We believe that there is a vacancy at the Foundley Chapel for a contralto, through the resignation of Miss Julia Elton.

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THE SAD CIRCUMSTANCES connected with the sudden DEATH of the late HENRY JOHN GAUNTLETT, Mus. Doc., the eminent Composer and Organist, have induced some of his friends and admirers to raise a Fund for his Widow and Family, who are, they regret to say, left entirely unprovided for. Acknowledgment has been made in the several Notices of his Life, which have appeared in the leading public prints, of the valuable services he rendered in the cause of Art generally, and more especially in that of Church Music. He was a hard worker for nearly half a century, his many Scientific and Practical Essays materially aiding to make the Works of the Great Masters more generally known and appreciated. To Dr. Gauntlett we owe most of the improvements in the construction of Organs which have been carried out during the last forty years.

In the relations of private life Dr. Gauntlett was highly esteemed. His income was always very small, and his death, at an advanced age, has rendered this appeal absolutely necessary. In addition to the names in the subjoined list of the Committee, Sir Michael Costa, Sir Henry Cole, W. G. Cousins, Esq., Sir G. J. Elvey, Prof. MacLagan of Edinburgh, W. R. Spicer, Esq., &c., have subscribed.

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